

RUMORS CLOSE IN ON NELSON EDDY!

# MODERN SCREEN

FEBRUARY

10

CENTS

THE LARGEST  
CIRCULATION  
OF ANY SCREEN  
MAGAZINE



MICKEY ROONEY  
JUDY GARLAND

MATRIMONIAL SCOREBOARD

dealing marriages, divorces and children

ALSO

DETAILED BIOGRAPHICAL CHART

listing 250 screen stars



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**T**HE most beautiful fingernails in the world!—have them yourself, tint them with Dura-Gloss! Discover this new and better nail polish, made on a *new principle*! See how smoothly the color “flows on” your nails—see its jewel-lustre, longer-lasting brilliance! Yet do you pay a fancy price for it?—No, Dura-Gloss costs only ten cents, at cosmetic counters everywhere! *Now* you can afford *six bottles*—a different shade for every costume—for what you often paid for one bottle! Buy Dura-Gloss, today!



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# DURA-GLOSS

# 10c





• New "two-faced" coat—beige Teddy Bear cloth on one side, bright Scotch plaid on the other.

## Her "Teddy Bear" Coat caught his Eye— but her Lovely Smile captured his Heart!



**Your smile is your prize possession—it's yours alone!  
Help guard it with Ipana and Massage.**

**T**HE RIGHT KIND of sports coat will do things for a girl—but where are her charms if her smile is tragic, if her coat says "Stop" but her smile says "Go!"

For even the allure of a smart swagger coat is shattered if her teeth are dull and her gums are dingy. How pitiful the girl who spends time and thought on her clothes, and ignores the warning of "pink tooth brush."

Avoid this tragic error yourself! For your smile is *you*—lose it and one of your most appealing charms is gone.

### **Never Neglect "Pink Tooth Brush"**

If your tooth brush "shows pink"—see your dentist. It may not mean anything serious. Often his opinion will be that your gums are

lazy—that too many soft, creamy foods have denied them the vigorous exercise they need. He may suggest, as so many dentists do, "more work for your gums—the helpful stimulation of Ipana with massage."

For Ipana, with massage, is designed to aid gums as well as clean teeth. Massage a little Ipana onto your gums every time you brush your teeth. The pleasant, exclusive tang of Ipana and massage tells you circulation is quickening in the gums, arousing stimulation, helping to make gums stronger, firmer, more resistant to trouble.

Get a tube of economical Ipana Tooth Paste at your druggist's today. Use Ipana with massage to help make your smile as attractive and lovely as it can be.



# IPANA TOOTH PASTE



# MODERN SCREEN

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Lois Svensrud  
Hollywood Editor

Abril Lamarque  
Art Editor

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## "For loveliness all over — try my Beauty Soap, Camay!"



### SAYS THIS CHARMING NEW YORK BRIDE

*It's a treat to use Camay for my beauty bath as well as for my complexion. Its thorough, gentle cleansing makes it a grand beauty aid for back and shoulders.*

New York, N. Y.  
May 15, 1939

(Signed) MARIAN BROWN  
(Mrs. Boyd Paterno Brown)

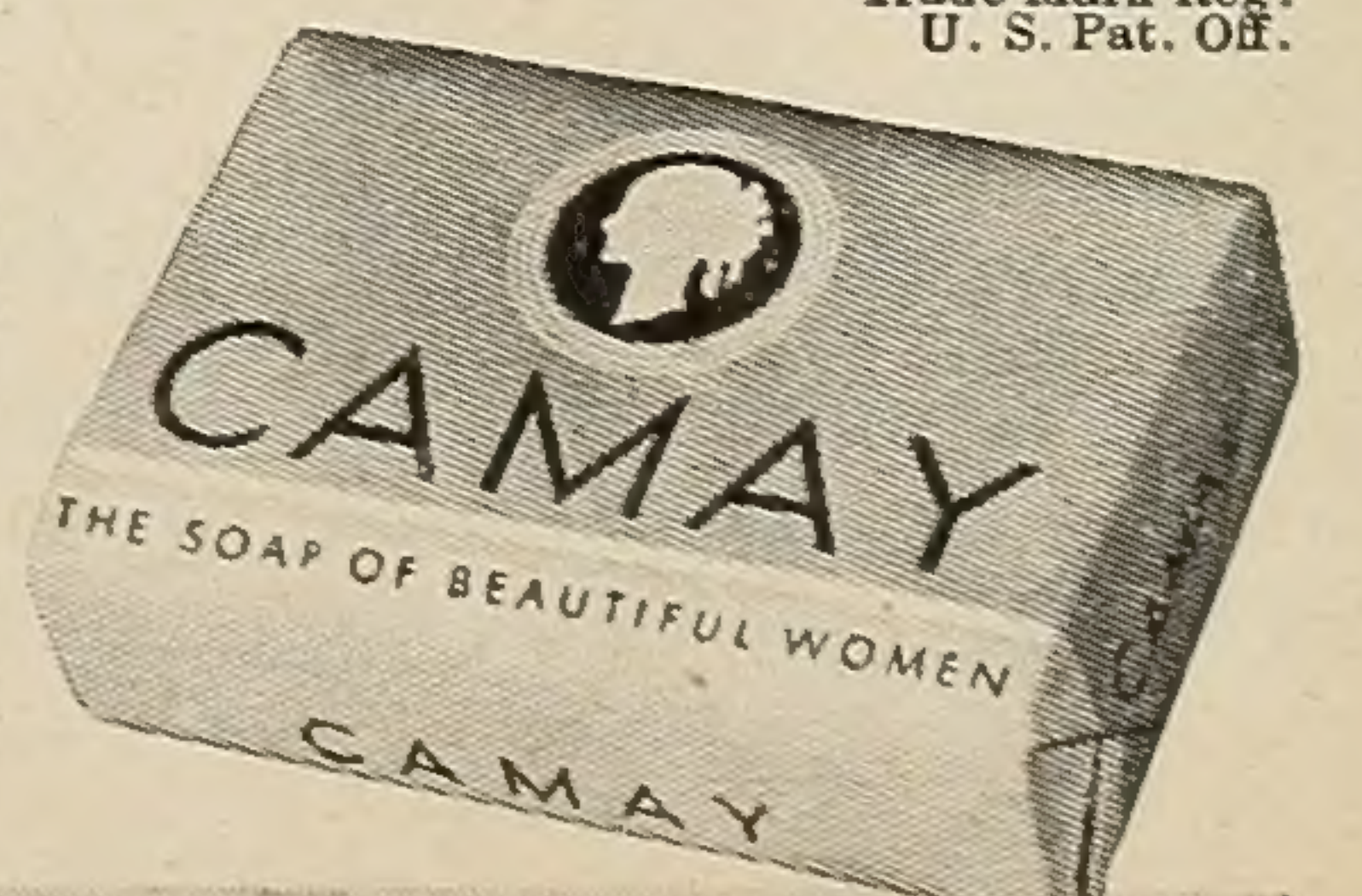
**N**OWADAYS, it isn't enough to have a lovely complexion! Back and shoulders must look attractive, too! "Why not help them to stay lovely by bathing with your beauty soap?" asks Mrs. Brown. "I always use Camay!"

Camay gives you a priceless beauty cleansing combination — *thoroughness* with *mildness*. We have proved that mildness with repeated tests against a number of other famous beauty soaps. Time after time, Camay has come out

*definitely milder. You'll find Camay helps keep skin lovely!*

So try Camay. Notice how refreshed you feel after your Camay bath — so dainty and fragrant you *know* others will find you attractive! Get three cakes today. It's priced so low.

Trade Mark Reg.  
U. S. Pat. Off.



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Story of the Old South

# GONE WITH THE WIND

*in* TECHNICOLOR *starring*

CLARK GABLE  
*as Rhett Butler*

LESLIE HOWARD • OLIVIA De HAVILLAND

*and presenting*

VIVIEN LEIGH  
*as Scarlett O'Hara*

A SELZNICK INTERNATIONAL PICTURE

*Directed by* VICTOR FLEMING

Screen Play by SIDNEY HOWARD • Music by Max Steiner

A Metro-Goldwyn-Mayer Release





# MOVIE REVIEWS

BY LOIS SVENSRUD

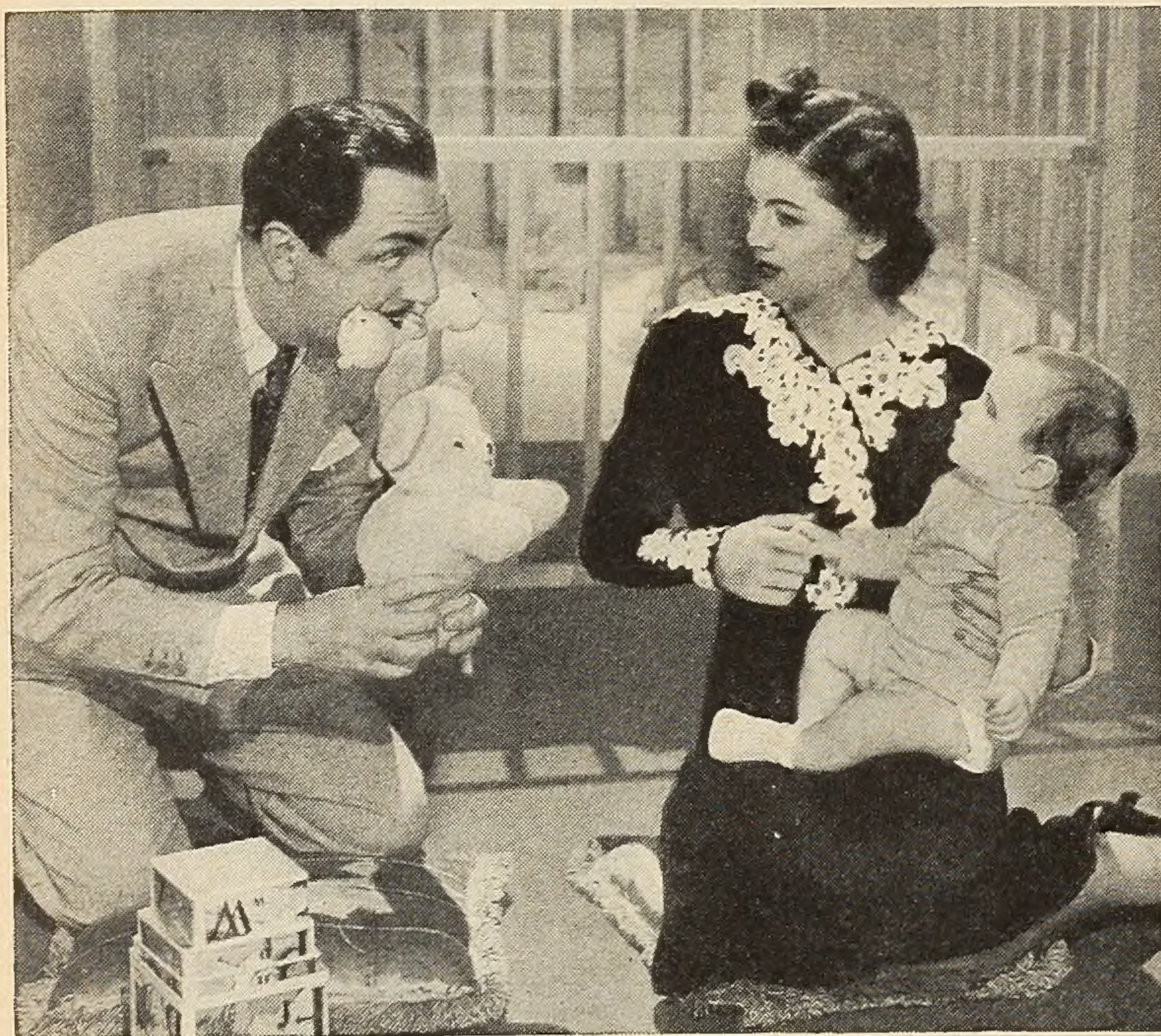
## ★★★ Drums Along the Mohawk

Ki Yi! The Indians are on the warpath along the Mohawk! Aside from the fact that fiercer redskins never bit the dust, they're the most decorative band of braves to date. For the superb Technicolor of this picture makes every scene a photographic delight, with the Indian sequences easily the outstanding ones.

Claudette Colbert and Henry Fonda, starred in the story, are submerged in all the excitement but manage to give convincing portrayals of pioneers intent on holding their own against the wilderness. With a small band of men, women and children they clear the land and build log-cabins on the colonial frontier, only to have crops and homes burnt and pillaged by the savages in one attack after another. Claudette Colbert's characterization is sincere and Henry Fonda has a few excellent scenes, though most of his time is devoted to getting down the old flint-lock to fight the Injuns.

No expense has been spared on this super-spectacular production, and as a picture of a colorful period in American history, "Drums Along The Mohawk" is worthwhile. In the supporting cast Edna May Oliver, Eddie Collins, John Carradine and Jessie Ralph give outstanding accounts of themselves. Directed by John Ford.—20th Century-Fox.

(More about Claudette Colbert on page 16)



## ★★★ First Love

Only Deanna could get away with this frank steal from the old, old folk story, "Cinderella." She even loses a glass slipper on the staircase as she flees from her prince charming at midnight. But the fanciful background is a wise choice for her transition into maturity. And she has grown up!

Miss Durbin gets her first screen kiss, has her first serious screen romance and leaves her fans with the very definite impression that she is now a young lady. When the story opens, Deanna, an orphan, is graduating from a finishing school course provided by a generous uncle. The uncle's home is one of the zaniest establishments ever pictured. Leatrice Joy (Deanna's aunt) has become deeply interested in astrology. Helen Parish (Deanna's cousin) is a roto-gravure deb. Eugene Pallette is Cinderella's uncle, while Lewis Howard is the laziest scion of wealth to appear on the screen. Leave it to Deanna to straighten out this mess, and for good measure she walks off with Robert Stack, who plants the celebrated kiss.

The music is carefully chosen and her rendition of "One Fine Day" from Puccini's "Madame Butterfly" is exceptionally good. Kathleen Howard, June Story, Charles Coleman, Frank Jenks, Jack Mulhall complete the cast. Directed by Henry Koster.—Universal.

(Continued on page 8)

(Additional data on Robert Stack on page 16)



## ★★★ Another Thin Man

Marking the return of Bill Powell to the screen after an absence of two years, "Another Thin Man" will have considerable interest for his many fans. And the suave Powell is in tip-top form, giving a performance that is better than any he has given in former "Thin Man" stories. But the picture as a whole will disappoint many in the audience, due largely to a tangled plot which even the dexterous touch of Woody Van Dyke can't straighten out satisfactorily. There are enough murders to keep the blood-thirsty intrigued but the solutions to all the goings-on would baffle an Einstein.

However, the gayety of sleuth Carter, his wife, Myrna Loy, and their new baby—and Asta, of course—help considerably in putting over the picture and providing enough moments of entertainment to compensate for the dull plot. Myrna Loy is as attractive and competent in her role as ever. The little the baby has to do is done with obvious relish and he proves himself a real asset to the charming Carters. Another welcome addition to the cast is Otto Kruger, who has an outstanding bit as a detective who tries to outwit the hero. In the supporting cast Virginia Grey, too, gives a commendable performance and adds considerably to the picture's scenic value. Directed by W. S. Van Dyke.—Metro-Goldwyn-Mayer.

(William Powell's biography on page 16)





**HERE COME THE BRIDES!**

**SOMETHING OLD!**

The lovable cast of "Four Daughters"!

**SOMETHING NEW!**

New laughs, new thrills, new joys!

**SOMETHING BORROWED!**

The same gay charm of their last hit!

**SOMETHING BLUE!**

A tear... even while you're laughing!

**PRISCILLA LANE  
ROSEMARY LANE  
LOLA LANE  
GALE PAGE**

The 'Four Daughters' are now the

# "FOUR WIVES"

(It's a Four Belle Picture)

with **CLAUDE RAINS**  
**Jeffrey Lynn • Eddie Albert**

MAY ROBSON • FRANK McHUGH  
DICK FORAN • HENRY O'NEILL

Screen Play by Julius J. and Philip G. Epstein and Maurice Hanline • Suggested by the Book, "Sister Act," by Fannie Hurst  
Music by Max Steiner • A Warner Bros.-First National Picture

Directed by  
**MICHAEL CURTIZ**

The Character of  
'Mickey Borden'  
as He Appeared in  
'Four Daughters,'  
is Portrayed by  
**JOHN  
GARFIELD**

Produced by  
**WARNER  
BROS.**  
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405 Rochester Ave., Kalamazoo, Michigan

(Continued from page 6)

### ★★★ We Are Not Alone

Paul Muni here portrays the kindly doctor in a small English village. Except for his devotion to his young son, the doctor is completely wrapped up in his work and satisfied with his lot in life—even to the philosophical acceptance of his shrewish spouse, Flora Robson. Into his quiet, hard-working world comes Jane Bryan, a penniless Austrian girl, who is destined to bring about great changes in the doctor's household. And Jane Bryan is destined, too, to surprise every member of the audience. For she gives a performance that is superb in every particular and manages to steal the honors from Paul Muni in more than one scene. In fact, Mr. Muni's tendency to over-act in several instances leaves Jane Bryan with most of the laurels in "We Are Not Alone."

Though the story is a depressing one, showing the sorrow and tragedy resulting from human beings passing judgment on one another, it is engrossing throughout. And the doctor's plea for tolerance and understanding between individuals and nations as well, is a plea for peace that everyone should hear. Beautiful performances are turned in by Flora Robson, as the neurotic wife, Raymond Severn, as the son, and Una O'Connor, as the maid. Directed by Edmund Goulding—Warner Bros.

### ★★★ The Amazing Mr. Williams

Melvyn Douglas and Joan Blondell are together again—but this time in a picture that really does this capable team justice. Dialogue as well as action is fast and furious, with enough laughs to keep the doorest member of the audience chuckling on his way home. Douglas is a detective in this one, but just a "cop" to his fiancée, Miss Blondell. She refuses to dignify his calling by any other name since it is this very job that keeps the two apart. Once a date is arranged, nine chances out of ten Douglas' chief will tell him to investigate a brand new murder, instead. And the one time in ten the hero manages to call for his girlfriend, the wail of the police-car siren can be heard coming around the corner—to pick up Sleuth Douglas for another job. Being a gal of action, herself, Joan manages to do some double-crossing, hoping it will result in her fiancé losing his job. It only makes the chief more concerned than ever about holding him—but her ruses provide the audience with a pack of entertaining episodes.

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☐ Furnaces

Name.....  
(Print name plainly)

Address.....

City.....State.....

**"A Kalamazoo**  
Trade Mark Registered **Direct to You"**

Donald MacBride's caricature of a dumb copper can only be described as "tops." Eddie Brophy is outstanding in a grand bit as a convict en route to the hoose-gow, while Ruth Connelly and Clarence Kolb contribute many a laugh. Directed by Alexander Hall—Columbia.

### ★★★ That's Right, You're Wrong

Kay Kyser's great radio audience will applaud this picture because Kay and members of his band are brought to the screen with all the naturalness that prevails during a broadcast. Kyser proves also that he's definite material for future movie work, and draws good support from Ginny Simms, Harry Babbitt, Sully Mason and Ish Kabibble.

Moroni Olsen, manager of a top Hollywood studio, tells his producers that he wants to hire Kay Kyser and his band for an entirely new type of motion picture. Adolph Menjou is the producer assigned to make this production the money-maker Olsen expects, and the story goes into a side-splitting travesty on the inner-workings of the movie industry. Edward Everett Horton and Hobart Cavanaugh are typical collaborating writers trying to concoct a suitable yarn for Kyser. Lucille Ball is a glamour girl; May Robson is Kyser's grandmother, and Dennis O'Keefe is the familiar fast-talking business manager.

Kay Kyser's screen test, within the picture, is one of the funniest sequences ever filmed, and had the preview audience howling. But, as on the radio, the greatest attraction is still the music which this top band does in number one style. Produced and directed by David Butler—RKO.

### ★★★ Geronimo

Here's an exceptionally interesting historical picture. If you like adventure and Indians, this will be a natural, but even if you don't, it will be a surprise, for the story of the Apache chieftain, Geronimo, is one that will hold your interest from the first reel to the last. Geronimo, if you remember the sixth grade history books, was determined to scalp every white man in the southwest, and Chief Thundercloud, in the role, makes the fierce Apache thoroughly believable and colorful. Sets are magnificent in every instance, lending an impressive background to the thrilling events—in particular some Indian fights

(Continued on page 14)



*Lady Esther says*

"You can't expect to win

**NEW LUCK**

if you wear an Old Shade of Powder!"

Is the powder shade that flattered you once . . . spoiling your charm today? Find the one shade of my powder that's lucky for you now!

**H**OW MANY MONTHS have passed since you checked up on your face powder? Can you be sure that *right now* you're not wearing a shade of face powder that is robbing you of your charm, perhaps

ruining your chance for popularity?

The shade you wore as little as four months ago can be *all wrong* for your skin as it is *today*. For your skin tones change with the seasons—and the one right shade will flatter you, but the wrong shade can make you look older—*years* older.

That's why I make my powder in ten lovely and lucky shades. This year my new Rachels are particularly flattering.



*It's really important to find your lucky, most flattering face powder shade!*

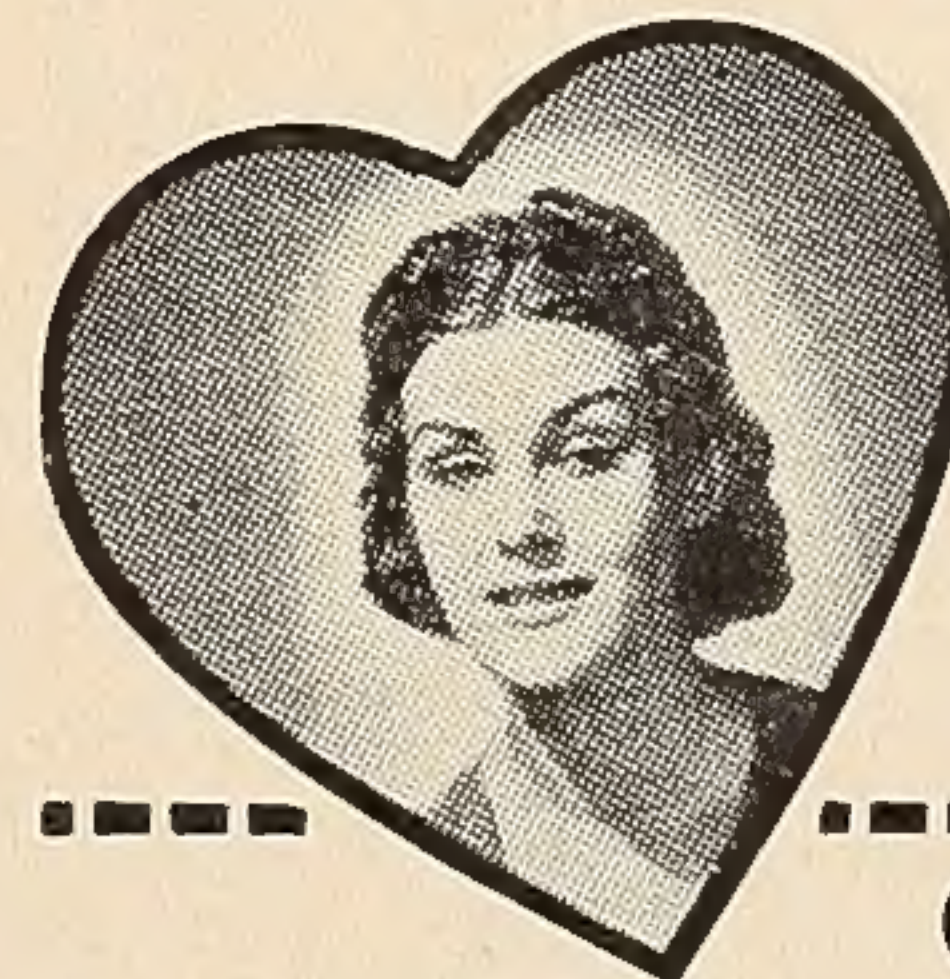
And in every one of my 10 shades you will see not the dead grey of a coarse, dull powder . . . but only the opalescent film that lets your own true beauty come shining through.

**Find your lucky shade.** Send for all ten of my shades which I am glad to send you *free*. Perhaps my new Champagne Rachel will be your lucky one—perhaps Brunette—or Natural. Compare all ten—don't skip even one. For the shade you never thought you could wear may be the one *right shade* for you.

**Make the "Bite Test"**. When you receive my ten shades, make the "Bite Test," too. Put a pinch of the face powder you are now using between your teeth and grind your teeth slowly upon it. If there's the slightest particle of grit in the powder, this test will reveal it.

Next, make exactly the same test with Lady Esther Face Powder. *And you will find not the tiniest trace of grit.* Now you'll understand why Lady Esther Face Powder never gives you that flaky, "powdered" look and why it clings so perfectly for *four full hours*.

So write today for my glorious new powder shades. Find the one that transforms you into a lovelier, luckier you!



*Men's eyes will tell you when you've found your Lucky shade of Lady Esther Face Powder!*

(You can paste this on a penny postcard)

LADY ESTHER,  
7110 West 65th Street, Chicago, Ill. (52)

**FREE!** Please send me FREE AND POSTPAID your 10 new shades of face powder, also a tube of your Four Purpose Face Cream.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

(If you live in Canada, write Lady Esther, Toronto, Ont.)

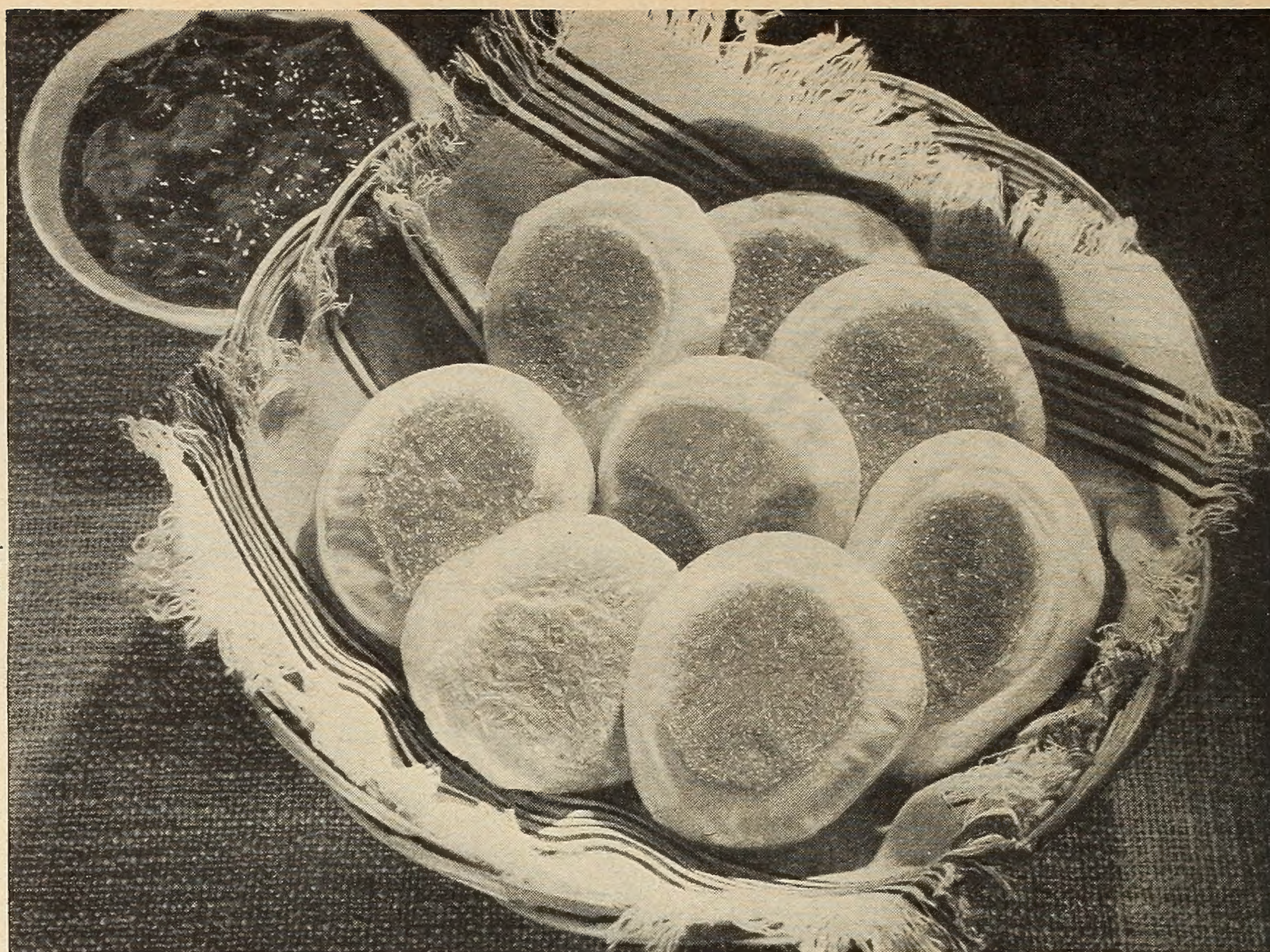


**LADY ESTHER POWDER**



BY MARJORIE DEEN

English muffins have long been a favorite among morning hot breads. Toasted and served with orange marmalade, they are delicious!



Courtesy Wheat Flour Institute

## BREAKFAST SPECIALS!

**Start the day right with these tempting treats to make you wide-awake**

THERE IS a campaign on for bigger and better breakfasts. According to the latest scientific findings, the body needs fuel to develop pep and energy for the morning's tasks and that fuel is sadly lacking unless you sit down to some appetizing, filling fare soon after arising.

Of course, you should not bolt your food, either, because then it is harmful rather than helpful. Everyone in the family will have to get up a bit earlier to carry out this plan successfully, but it will be well worth doing. Old and young alike will feel the better for having a breakfast that is no longer of the sketchy, taken-on-the-run variety.

Six days of the week most housewives will wish to carry on this campaign with the help of the simplest sort of menus. At this time of year these would feature such things as pineapple juice, citrus fruits and stewed dried fruits, bowls of steaming hot cereal, eggs in various styles and with different accompaniments, toasts and the more easily made varieties of biscuits and muffins. But on Sunday, with more time both for preparation and enjoyment, there is a golden opportunity to add something delightfully different to the meal.

Chances are this would be one of the special homemade hot breads, for nothing can equal these in popularity. For example, you might try your hand at

making English Muffins, which are fast becoming an American favorite. Toasted, they are tops, especially when accompanied by orange marmalade. The dough for these muffins is made like any yeast dough, but they are unusual in that they are not baked but are cooked on a griddle on top of the stove.

Two other griddle favorites, waffles and hot cakes, also rank high among breakfast specials. Made with buttermilk, the latter are particularly light and tempting. A trial will convince you that the rather novel way of combining ingredients in our waffle recipe turns out a very superior product. You will note two ideas for varying the waffles, too. But at breakfast there can be no change from the rule that hot cakes and waffles alike must be accompanied by plenty of butter (melted if you choose) and syrup.

Don't forget, too, that week-day or Sunday, the fragrance of coffee from the kitchen will ever be the most popular alarm clock in the nation. But it must be fresh coffee, freshly made coffee, strong, clear, perfect coffee to be a worthy beverage for the better breakfasts you're going to serve.

### ENGLISH MUFFINS

- 1 cup milk, scalded
- 3 tablespoons shortening
- 1½ teaspoons salt
- 2 tablespoons sugar
- 1 cake compressed yeast
- ¼ cup lukewarm water
- 1 egg
- 4 cups sifted flour

Scald milk, pour it over butter, salt and sugar. Stir until butter has melted then cool to lukewarm. Soften yeast in water; stir into cooled milk mixture. Add egg and 2 cups of the flour. Stir until thoroughly blended then add remaining flour and knead on lightly

floured board until smooth and elastic. Cover on board and let rise until double in bulk (about 1½ hours.) Punch down the dough, knead lightly and roll out to ¼ inch in thickness. Cut in rounds with large, floured cookie cutter. Cover and let rise again, as before, until light and double in bulk—approximately ¾ hour. Bake slowly on hot, ungreased griddle or frying pan. Have griddle hot when muffins are first placed on it then reduce heat so that muffins will brown slowly—turning muffins when browned on under side. Allow 7-8 minutes baking time for each side. If allowed to brown in less time than this, the inside of the muffins will not be sufficiently well cooked.

### BUTTERMILK GRIDDLE CAKES

- 1 cup flour
- ½ teaspoon soda
- 1 teaspoon salt
- 1 tablespoon sugar
- 1 egg
- 1¼ cups buttermilk, approximately
- 2 tablespoons melted butter

Sift flour, measure. Add soda, salt and sugar and sift again. Beat the egg, combine with half the buttermilk, add to flour mixture. Beat vigorously. When smooth, slowly add remaining buttermilk (more or less) to make a thin batter, stirring constantly while adding, to avoid lumps. Stir in melted butter. Bake on hot griddle.

### GOLDEN WAFFLES

- 2 cups sifted flour\*
- 3 teaspoons baking powder
- 3 eggs, separated
- 1 tablespoon sugar
- ¼ teaspoon salt
- ¼ cup butter, melted
- 1½ cups milk



Sift flour, measure. Add baking powder and sift again. Separate eggs. Place whites and yolks in separate bowls. Add sugar, salt and cooled, melted butter to the yolks. With rotary beater whip whites to a stiff froth. Using the same beater whip yolk mixture thoroughly. Add flour mixture to yolk mixture alternately with the milk, beating well after each addition. Fold in egg whites. Bake in pre-heated waffle iron to a golden brown.

**HAM WAFFLES:** Add ½ cup ground, boiled ham to the batter just before folding in the egg whites.

**BACON WAFFLES:** Omit salt. Cook 8 slices of bacon until crisp. Chop fine. Add bacon to batter just before folding in egg whites. Substitute bacon drippings for half of the shortening.

\*Cake flour recommended for a more delicate texture.

Sunday breakfast will seem a special feast indeed when a rich coffee cake—such as the following one—appears on the table. Here you have a yeast-raised dough combined with a delightful filling for results that are richly satisfying. The texture and, for that matter, the mixing methods are somewhat on the “different” side—certain therefore to intrigue the more ambitious cooks among you!

### HUNGARIAN COFFEE CAKE

#### Dough:

- 2½ cups sifted flour
- ¾ cup butter
- 2 whole eggs, beaten
- 1 egg yolk, beaten
- 3 tablespoons sugar
- 1 teaspoon salt
- 1 yeast cake
- 2 tablespoons lukewarm milk

#### Filling:

- ½ pound nut meats, ground\*
- 4 tablespoons milk
- 4 tablespoons butter
- ½ cup sugar
- grated rind of 1 lemon
- ¼ cup seedless raisins
- ¼ teaspoon cinnamon
- ½ teaspoon vanilla\*\*

#### Dough:

Sift the flour, measure. Add the butter and cut it into the flour, with pastry blender or two knives, until evenly distributed. Add the egg yolk to the 2 whole eggs—reserving the white of the 1 egg for later use. Beat eggs thoroughly, add sugar and salt. Add yeast cake which has been dissolved in the lukewarm milk. Add this mixture to the flour. Knead until smooth and elastic on lightly floured board. Cover and allow to stand on board in warm room until double in bulk—approximately 3 hours. Punch down dough, knead lightly and roll out into a rectangular sheet the thickness of a knife blade. Spread with the filling (made as described below), roll up as for jelly roll. Place in lightly greased baking pan, cover and let rise again for an hour. Brush surface with egg white, sprinkle with a little granulated sugar and bake in moderate oven (375° F.) 45 minutes.

#### Filling:

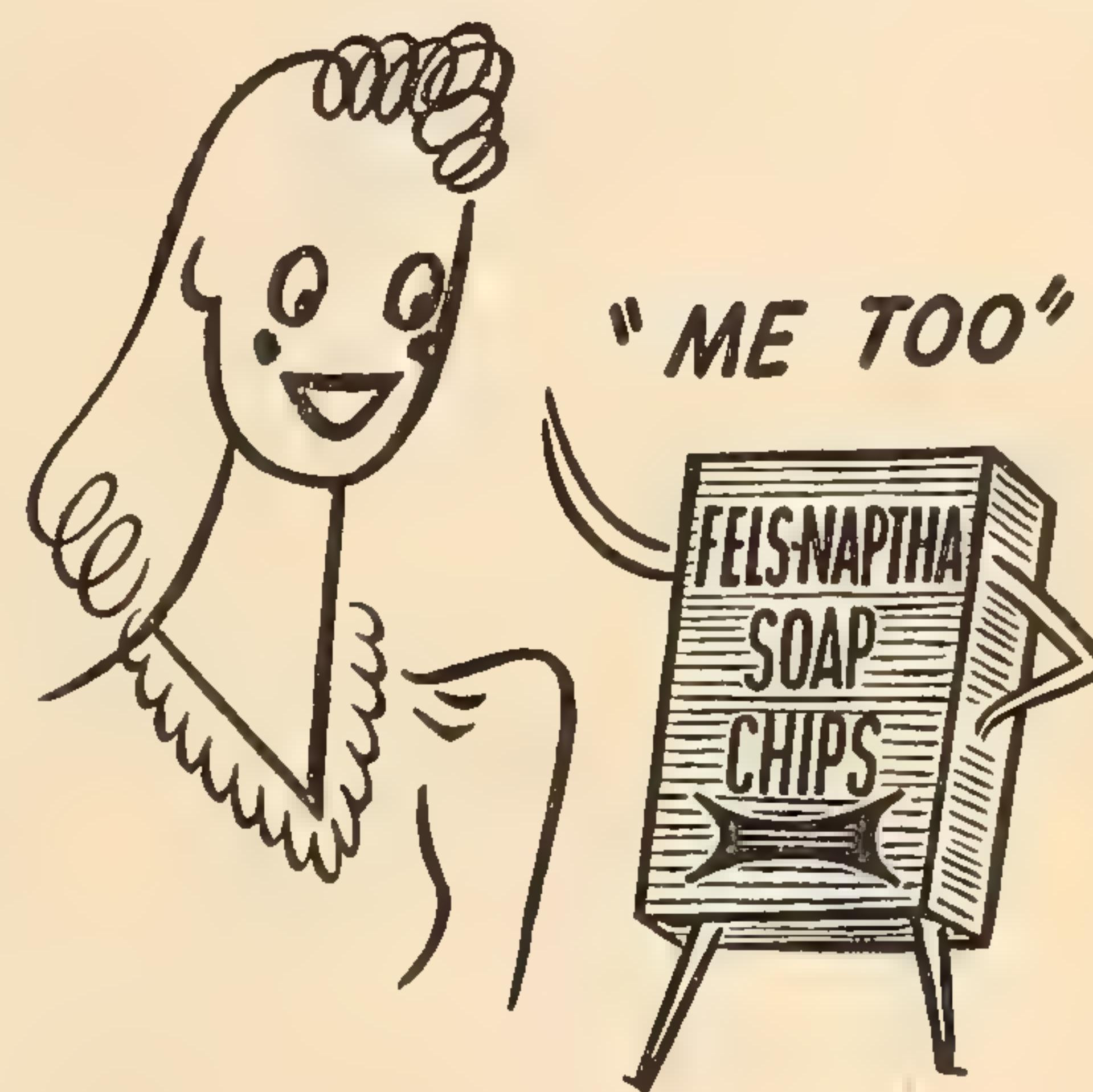
Grind the nut meats. Warm the milk, melt the butter in it. Add sugar and grated rind. Rinse raisins in boiling water, drain and chop. Combine raisins with ground nuts, add milk mixture, the cinnamon and vanilla.\*\* Stir until blended. Use as filling.

\*Brazil nuts or almonds recommended.  
\*\*The substitution of one tablespoon of rum for the vanilla in the filling is recommended for a delightful flavor.

## SEEIN' DOUBLE



Millions of women know that tattle-tale gray hasn't a chance—when the golden Fels-Naptha bar tackles the wash. They know it's the liveliest, busiest dirt-chaser that ever swished in a tub. But did you know this...?

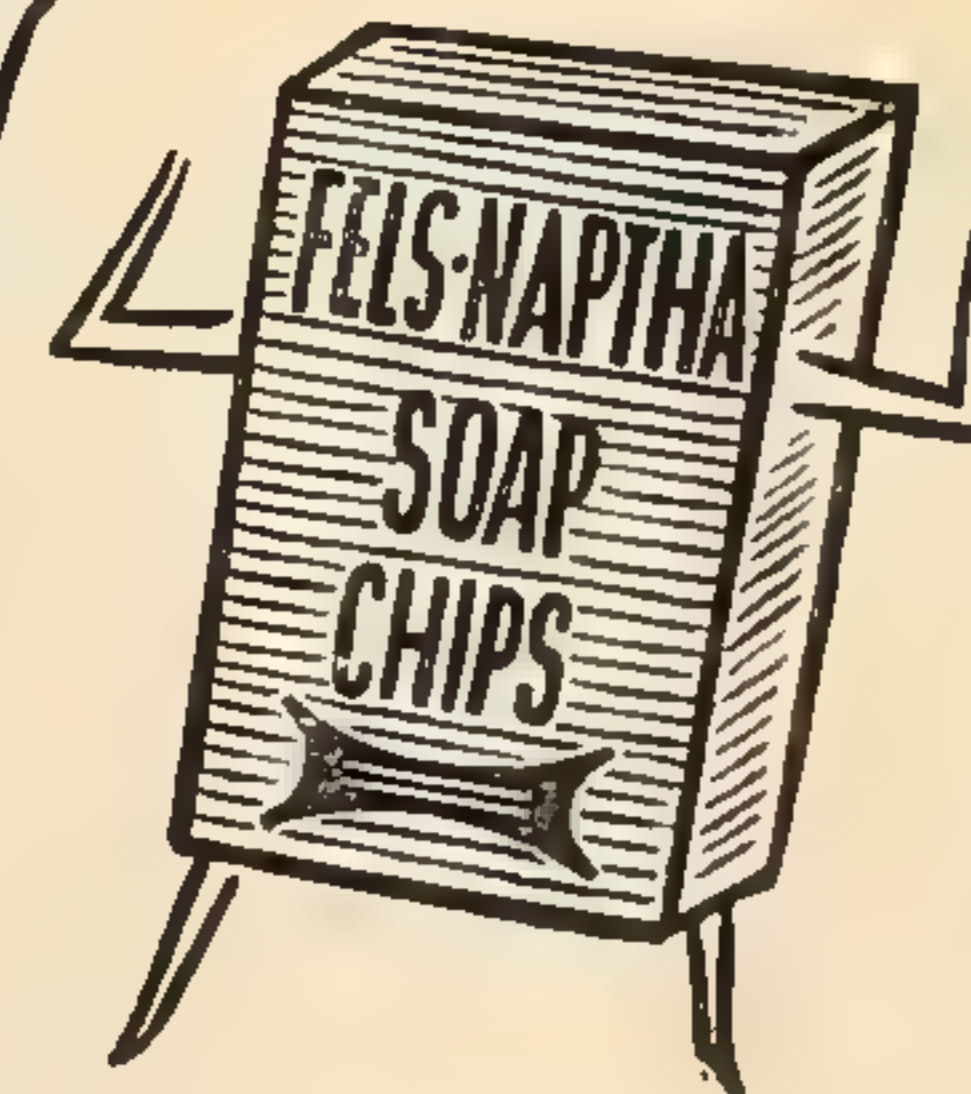


You can now get Fels-Naptha in chip form, too! Huskier chips that work wonders just like the grand golden bar! Chips specially made to whisk all the dirt out of clothes—to banish tattle-tale gray! Now at last...

"I'M RICHER  
GOLDEN SOAP  
AND NAPTHA"



"ME TOO"



You can get Fels-Naptha's extra help any and every way you wash! For in the chips as well as in the bar, you get richer, golden soap combined with that wonderful dirt-loosener, *naptha*! Use the bar for bar-soap jobs. See how quickly it hustles out dirt—without hard rubbing! See how gorgeously white and sweet it gets your clothes. And...

Wherever you've been using box-soap, put the new Fels-Naptha Soap Chips to work. They speed washing machines because they're HUSKIER—not puffed-up with air like flimsy, sneezy powders. And they give oodles of rich suds because they now hold a marvelous new suds-builder. So try Golden Chips or Golden Bar—and banish tattle-tale gray.

COPR. 1940, FELS & CO.

WHEREVER YOU USE  
BAR-SOAP—USE  
FELS-NAPTHA SOAP



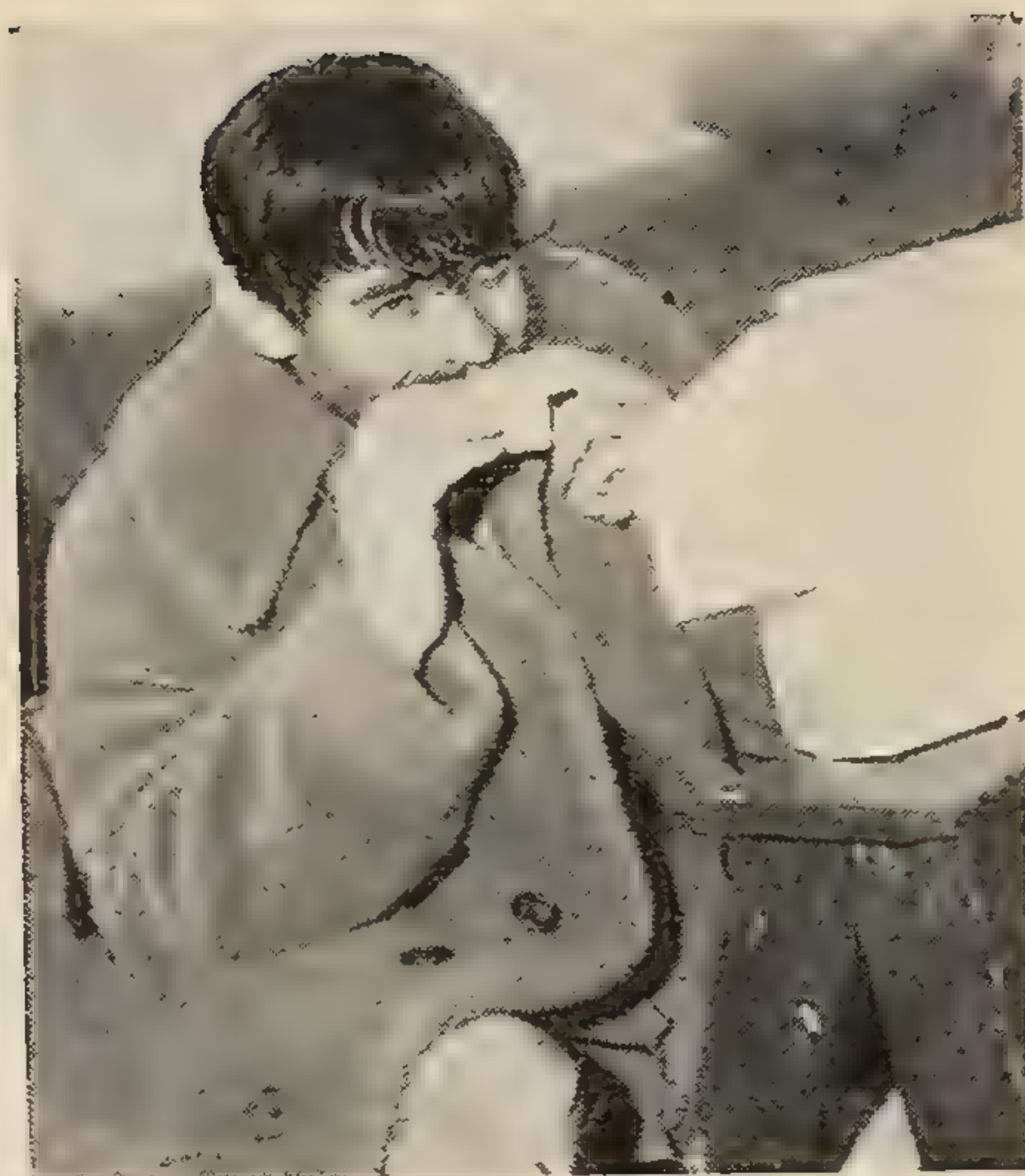
WHEREVER YOU USE  
BOX-SOAP—USE  
FELS-NAPTHA SOAP CHIPS



BANISH "TATTLE-TALE GRAY" WITH FELS-NAPTHA—BAR OR CHIPS

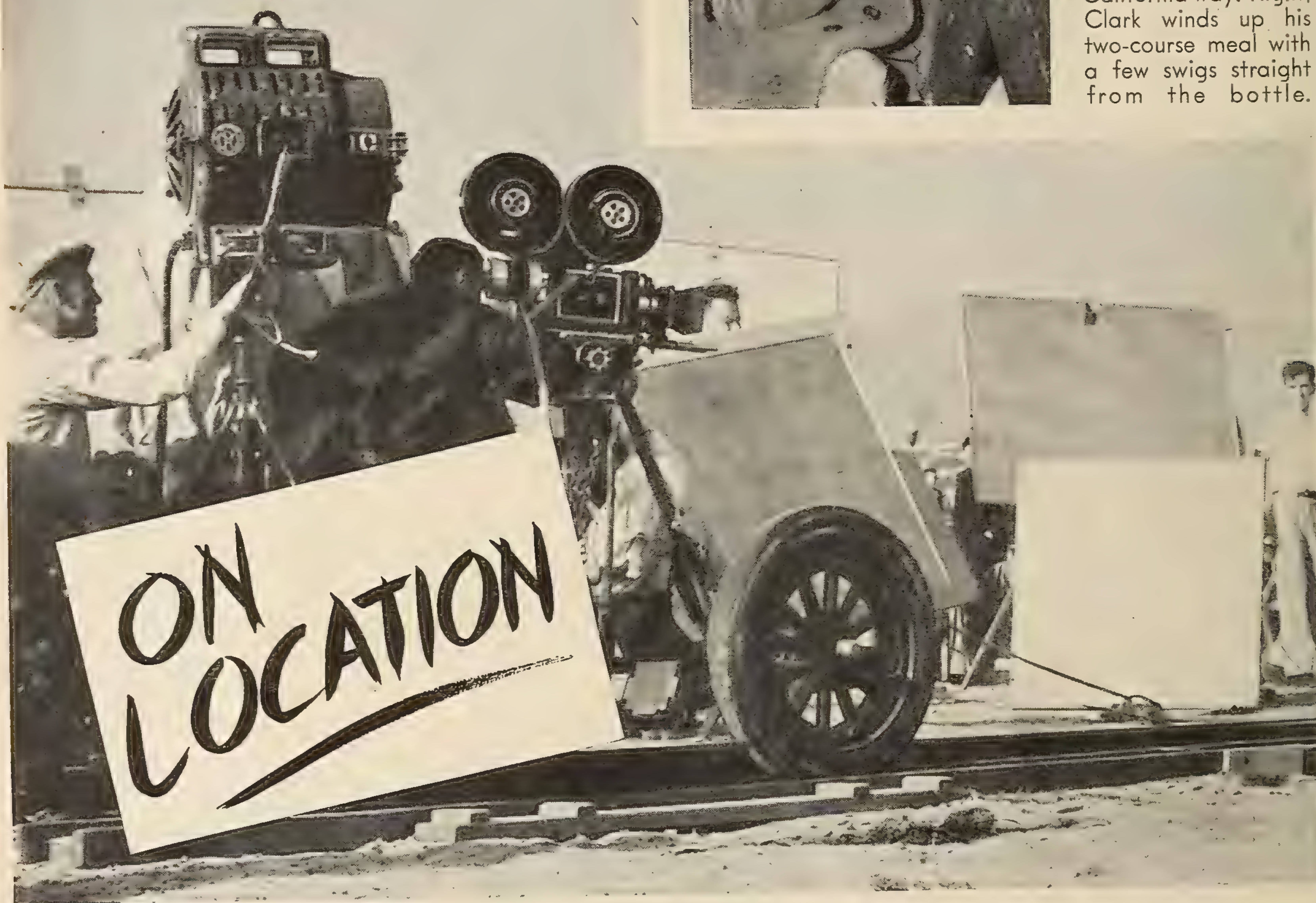


They'll be thieves and killers  
on the screen, but the cast of  
M. G. M.'s new penal colony drama  
are nice folks when they relax



Shooting has taken the company to Pismo Beach, two hundred miles north of Hollywood. Left, Clark Gable tears into his "ham on white."

They raise their desperadoes on milk out California way. Right, Clark winds up his two-course meal with a few swigs straight from the bottle.



Villagers turned out en masse to greet their famous guests. Here a youthful native ignores Joan Crawford and tells Clark a thing or two.

Joan's costume is the cheapest she has ever worn in a picture. From top to toe and from skin out, her entire wardrobe cost \$13.89.







Paul Lukas warms up for his part as a wife-slayer while Clark peacefully dozes.



Bristly-chinned and shaggy-haired, Mr. G. squints at the sun and awaits Director Borzage's call.



As a convict runaway, Gable wears shredded pants and a mocking smile. He is so unlovely, even his companion looks away.



A muddy tractor provides Clark with some fun. It was stamped "General Purpose" but was never meant to be a he-man's plaything.



## MOVIE REVIEWS

(Continued from page 8)

that battle experts call magnificent.

Andy Devine has a role that suits him to a T—that of a scout whose friendliness and cheerfulness keeps William Henry's heart from breaking. Henry has been sent to serve with his father's regiment which is gunning for Geronimo. The father, Ralph Morgan, professes no interest in son Henry, but what he lacks in filial affection is made up by Devine and Preston Foster, a hard-boiled captain. All the men are excellent in their roles, and another particularly commendable performance is that of Gene Lockhart. Ellen Drew and Marjorie Gateson look effective but add very little of importance to the story. Directed by Paul Sloan—Paramount.

## ★★★ Daytime Wife

In "Daytime Wife", Tyrone Power is the young husband who forgets his wedding anniversary, his wife's birthday and every other day of importance. His wife, Linda Darnell, decides to find out who or what is making her hubby so thoughtless, and the resulting events turn the picture into sparkling entertainment.

Linda goes into a huddle with Binnie Barnes, a divorcee with a sense of humor, and together they hit upon the idea that Tyrone's secretary is the reason for all the trouble. Linda gets herself a job as secretary in the office of a man who happens to do business with her husband, and soon finds out what goes on between a boss and his secretary. She

saves her marriage from the rocks, but not until poor Tyrone has paid and paid for all his mistakes.

The cast is exceptionally well chosen with names like Warren William, Wendy Barrie, Joan Davis, Joan Valerie, Mildred Gover and Leonid Kinskey giving very good support to the top players. Linda Darnell and Tyrone Power handle their comedy lines with ease, and provide many refreshing scenes that spell good entertainment for any fan. Directed by Gregory Ratoff—20th Century-Fox.

## ★★★ Too Busy to Work

Another in the Jones family series—but what a wallop this one packs! Even those who have been wont to scorn the antics of the Joneses will find this picturization of their activities thoroughly entertaining. For one thing, the studio got wise to itself and gave the family a real story. And for another, they added Joan Davis to the cast. Davis is at her best—and need we say more?

The plot concerns Papa Prouty Jones' awakening to the fact that a family man ought to give some time to the family. If you'll remember, the pater was elected mayor of Maryville, and when this picture opens he's devoting all his time to civic duties and letting his drug business and home-life go to pot. Mother Byington Jones shows him a thing or two by taking up extra-curricular activities herself and letting home, sweet home take care of itself. The children are left to

their own devices and into this situation comes country cousin Joan Davis to make things even more hectic. Jed Prouty and Spring Byington give their best performances and the various young Joneses do themselves proud. And to repeat—there's Joan Davis! Directed by Otto Brower—20th Century-Fox.

## ★★ Blondie Brings Up Baby

This is Baby Dumpling's picture with Daisy, the pooch, stealing quite a few scenes, too. And Baby's dead-pan friend, little Alvin, donates his share of the laughs. The story is pleasing, and followers of the daily comic strip will applaud the picture as one of the best in the "Blondie" series.

Blondie is the victim of a book salesman who assures her that Baby Dumpling is a child genius, according to the computation of his set of educational books. So Blondie hustles Baby off to school to develop the genius' mind. The first afternoon, Baby Dumpling comes home from school with a blackeye, which just about breaks up the Bumpstead household. Then Daisy gets picked up by the city dog pound. When Dagwood gets into one of his wild scraps with his boss, the Bumpsteads' happy home looks pretty dismal, but all turns out well and the result is a rib-tickling show.

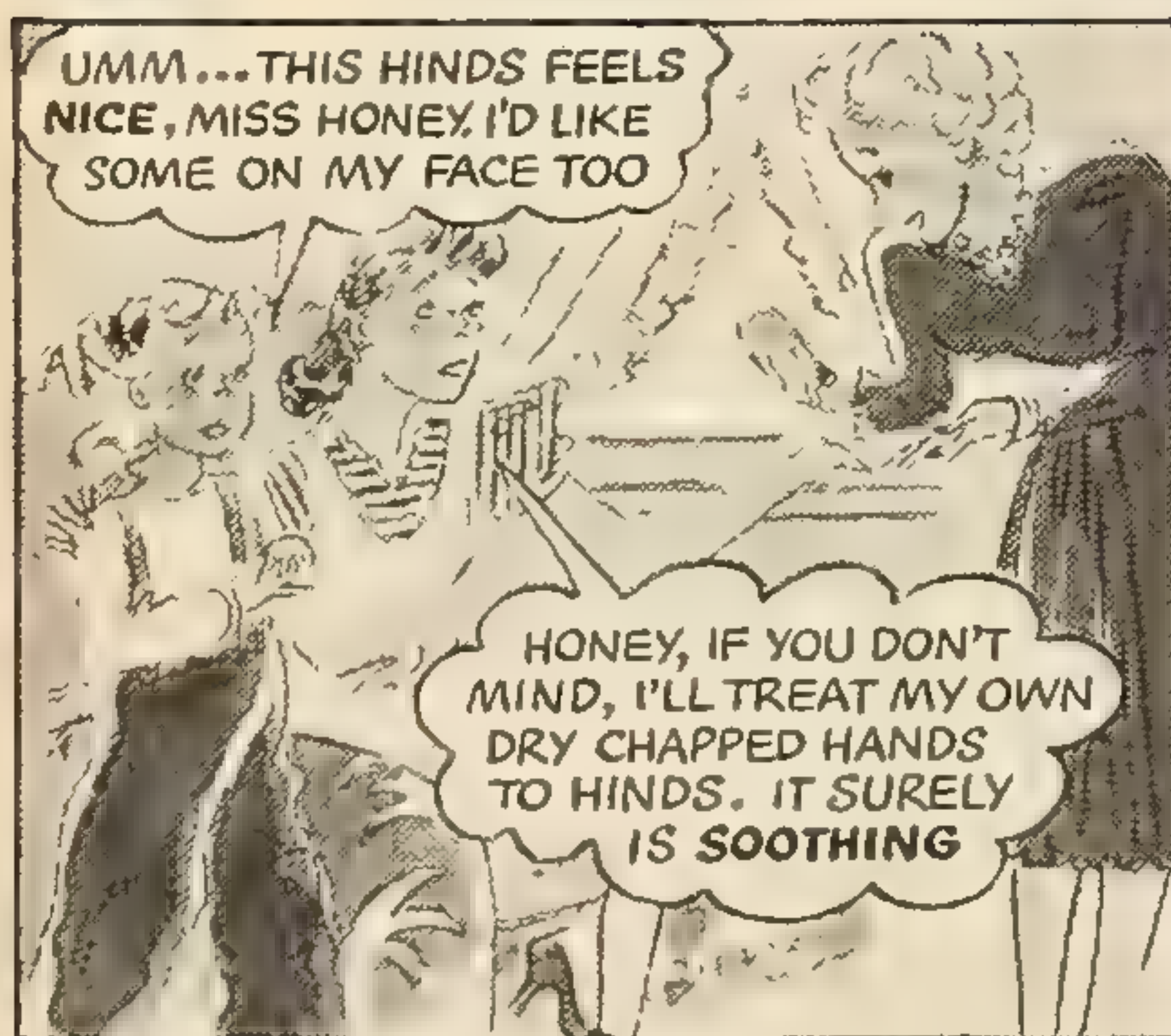
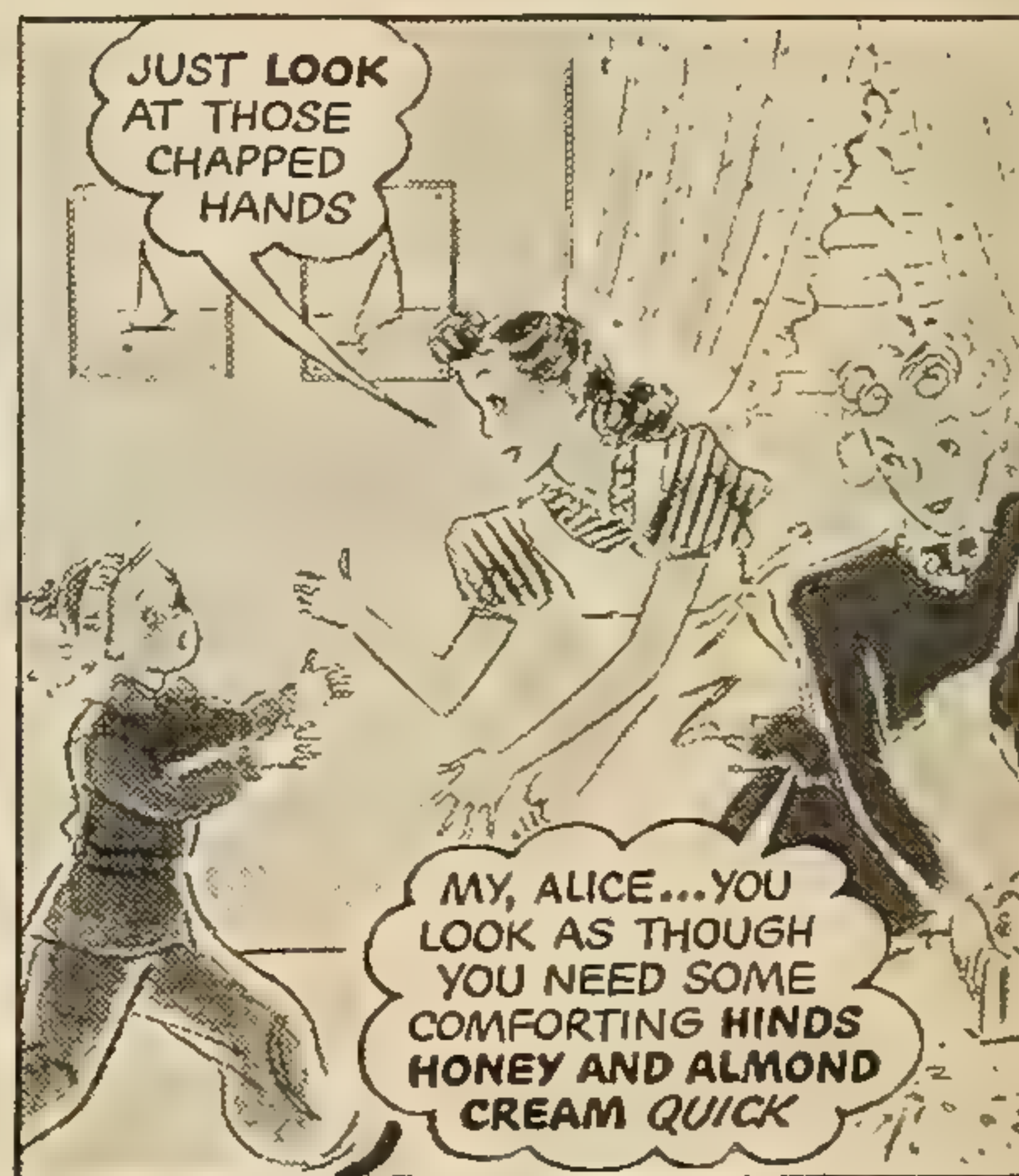
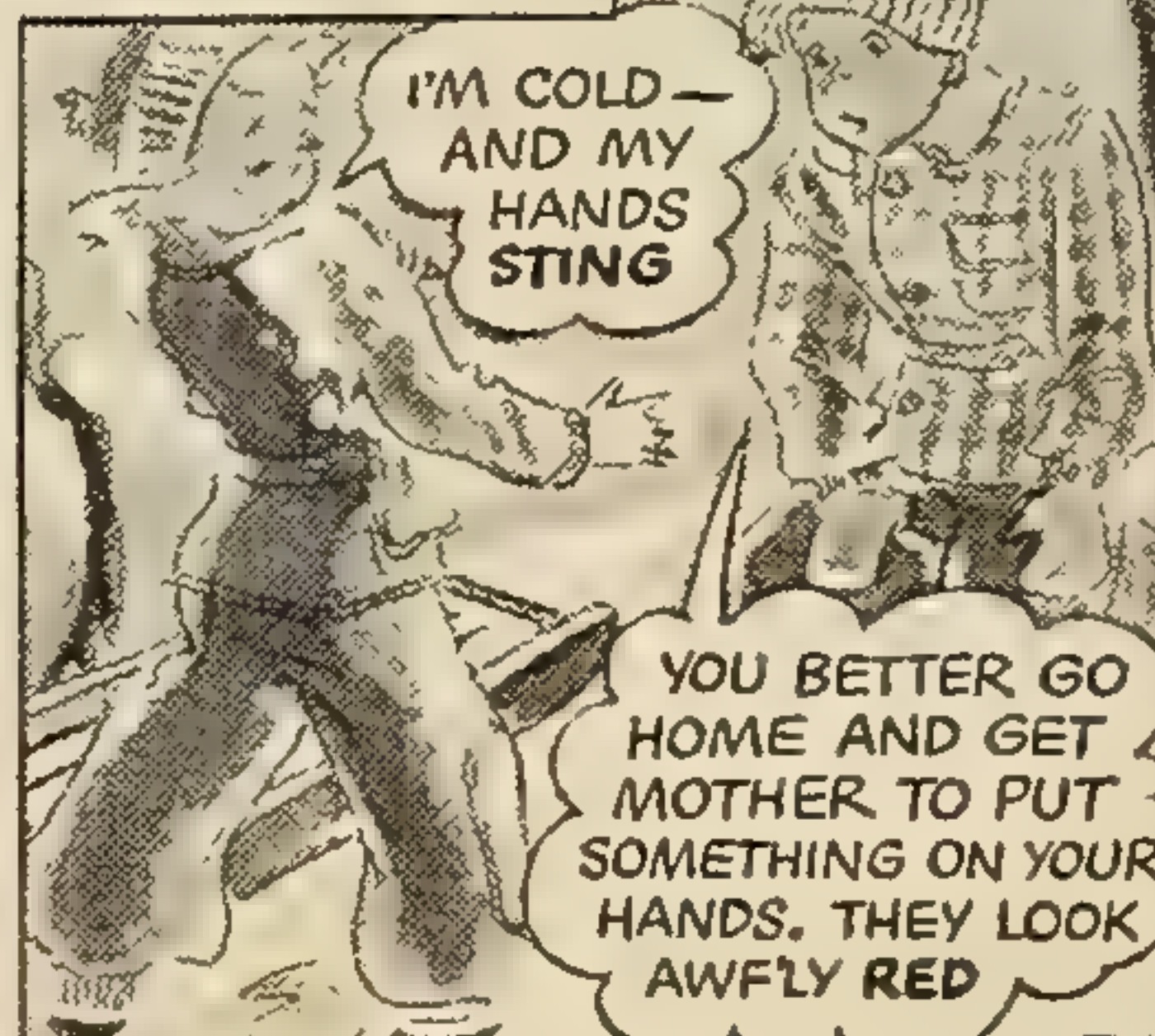
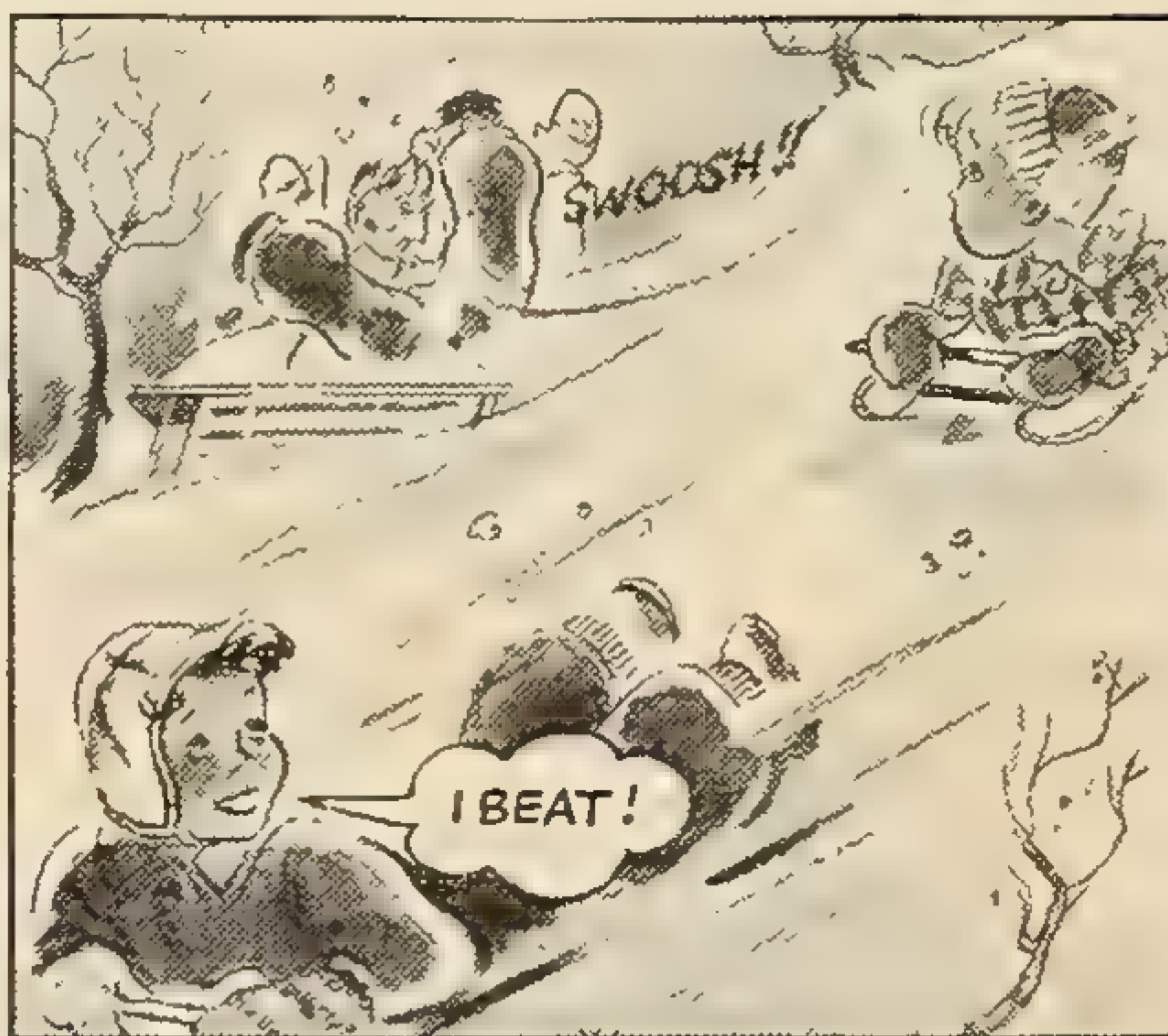
Penny Singleton and Arthur Lake as Blondie and Dagwood continue their former good work, but it is the children and the dog who deserve top mention

# Honey

BEAUTY ADVISOR

says

"CHILDREN'S CHAPPED HANDS NEED  
REAL SOOTHING COMFORT"



## SOFT, ROMANTIC HANDS FOR YOU

**H**ARD-WORKING hands need a fine, extra-creamy lotion. And Hinds is just that—extra-creamy, extra-softening! It coaxes back the soft, thrilling look that dish water, harsh cleaners, snow, and wind take away. Quick comfort for chapping and chafing—quick loveliness for your work-abused hands! Hinds Honey and Almond Cream contains vitamins A and D. \$1, 50¢, 25¢, 10¢. At toilet goods counters... **NEW! Hinds Hand Cream**—fragrant, non-sticky, quick-softening! In jars, 10¢ and 39¢.



Wednesday Night's Fun Night with  
**BURNS AND ALLEN**  
Columbia Network—Coast to Coast  
7:30-8:00 E.S.T. See newspaper radio columns for exact time on your local station.

Chapping • Dryness  
Rough skin, elbows, arms  
Weathered skin  
Hangnails • Calloused heels  
Powder base • Body-rub  
After-shaving lotion

Copyright, 1940  
by Lehn & Fink Products  
Corp., Bloomfield, N. J.



this time. Jonathan Hale as Mr. Dithers, Roy Gordon, Peggy Ann Garner and Robert Middlemass contribute good support. Directed by Frank Strayer—Columbia.

### ★★ Reno

This story of the building of the "biggest little city" is good dramatic entertainment, particularly for the fans of Richard Dix. Historic events are carefully worked into the life of a man important in the growth of Reno. The supporting cast, which includes Gail Patrick, Anita Louise, Laura Hope Crews, Paul Cavanagh and Hobart Cavanaugh, contributes much to the general interest in the development of this very famous western town.

Richard Dix comes to Reno as a struggling young lawyer, bent on making a name for himself in fighting the battles of the huge mining interests then booming in Nevada. When the mines run out, Reno is left deserted and it is Lawyer Dix who turns the place into a thriving community again when he discovers a law which allows a quick divorce. Gail Patrick, his wife, is also ambitious. Her dreams are centered on society, however, and the divorce law is a boomerang that splits the home of the man who had severed so many other homes.

The story of "Reno" is told simply, with the plot never swerving from the quiet mood created in the first scenes. Directed by John Farrow—RKO.

### ★★ Tower of London

Here's a grim and grisly picture, if ever there was one. Some of the chillers of the Lugosi-Karloff school may be more lurid, but "Tower of London" will make your hair stand on end and the cold sweat break out just as surely—for you'll suddenly realize that all the gruesome goings-on which are unwinding there on the screen, actually happened!

It's the story of Richard III of England, known as "Crookback" Richard to his pals. Torture and murder were to him what oatmeal was to his people—just an everyday occurrence. The King rode rough-shod over everything and every person who stood in his way to power—including his own flesh and blood. Basil Rathbone, portraying the ruthless Richard, gives a superb performance. Ian Hunter, in the role of King Edward VI, gives a sincere and believable characterization. Boris Karloff is right in there, too, with a role that must have made him shudder, himself. He's the crippled, bald-headed chief executioner by vocation, and Rathbone's stooge in the little leisure time allotted him. Barbara O'Neil, Vincent Price, Ernest Cossart and Nan Grey deserve special mention. Outstanding throughout this picture is the wealth of pageantry and beauty in the background, and remarkable, too, is the fact that the story clings as closely as possible to actual history. Directed by Rowland V. Lee—Universal.

### ★★ Beware Spooks

There isn't much plot to "Beware Spooks," but there's more than the average allotment of laughs and Joe E. Brown gives his fans a better-than-average dose of his talents.

Joe is a rookie cop who gets into more trouble than his superior police officers can understand. He's the son of a late member of the force highly respected by all for his courage and ability, but for  
(Continued on page 73)

## Don't label yourself all winter long—



**Underarms always perspire — even in Winter!**  
**To avoid offending, make a daily habit of MUM!**

**N**O MATTER how cold it is outdoors, it's *Summer* under your arms. For underarms can, and do, perspire all year 'round. In winter as in summer, you need Mum!

Don't be deceived because you see no visible moisture. Chances of offending others . . . of being tagged as "unattractive"—are often actually *worse* in winter, for then indoor living and warmer clothes make penetrating odors cling.

So don't label yourself . . . don't rely on a bath alone to guard your charm. A bath takes care of past perspiration, but Mum prevents *future* odor.

More women use Mum than any other deodorant . . . in summer and in *winter*, too. You'll find Mum . . .

**SO QUICK!** In 30 seconds you're through, yet you're *completely* protected.

**SO SAFE!** Mum holds the American Institute of Laundering Seal as being harmless to any kind of fabric. And Mum never irritates your skin.

**SO SURE!** You can *rely* on the protection of a daily dab of Mum. And Mum doesn't stop perspiration itself (one reason why thousands of *men* have the Mum habit, too!) Get Mum at your druggist's today.

### WOOLENS ARE A TRAP FOR ODOR! PLAY SAFE



Important to You —

Thousands of women use Mum for sanitary napkins because they know that it's safe, gentle. Always use Mum this way, too.

# MUM

**TAKES THE ODOR OUT OF PERSPIRATION**





**TEST**  
Thynmold  
for 10 days  
... at our  
expense!

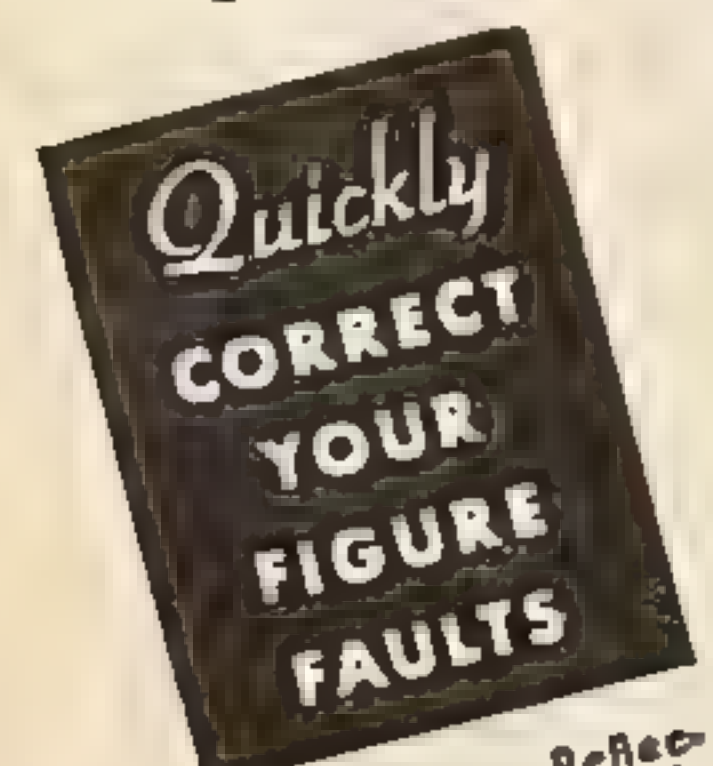
GIRDLE OR  
BRASSIERE  
may be worn  
separately

Appear  
**SLIMMER**  
... at once!

**WOULD** you like to SLENDERIZE your SILHOUETTE... and wear dresses sizes smaller? That is just what the Thynmold Perforated Rubber Girdle will do for you! But you won't believe it possible unless you actually try it yourself. That is why we will send you a beautiful THYNMOLD Girdle and Brassiere to test for 10 days at our expense. If you cannot wear a dress smaller than you normally wear, it costs you nothing.

### BULGES Smoothed Out INSTANTLY!

■ Make the simple silhouette test! Stand before a mirror in your ordinary foundation. Notice the bumps of fat... the thickness of waist... the width of hips. Now slip into your THYNMOLD and see the amazing difference! Your new outline is not only smaller, but all bulges have been smoothed out instantly!



BEFORE... A Bulging Reflection in Your Ordinary Girdle



AFTER... Sizes Smaller... No Bulges... in Thynmold!



### Test THYNMOLD for 10 days at our expense!

■ Make the silhouette test the minute you receive your THYNMOLD. Then wear it 10 days and make the mirror test again. You will be amazed... if THYNMOLD does not correct your figure faults and do everything you expect, it will cost you nothing.

### Made of the Famous PERFOLASTIC RUBBER

■ THYNMOLD is the modern solution to the bulging waistline and broad hips. Its pure Para rubber is perforated to help body moisture evaporate... its soft inner lining is fused into the rubber for long wear and the special lace-back feature allows ample adjustment for change in size. The overlapping Brassiere gives a support and freedom of action impossible in a one-piece foundation.

Send for free illustrated folder

**Thynmold** GIRDLES

DIRECT PRODUCTS CO., INC.

Dept. 222, 358 Fifth Ave., New York, N. Y.

Send me illustrated folder describing Thynmold Rubber Girdle and Brassiere, sample of perforated material and full details of your 10-day Trial Offer.

Name.....

Address.....



## Questions answered, curiosity satisfied—write us



**ROBERT STACK** was well qualified to give Deanna Durbin her initial screen kiss in "First Love," having spent six years in Paris observing the continental technique. True, he was only eleven when he left France, but Bob always learned things fast and has proved that many times. This potential Gable was born in Los Angeles on January 13, 1919 and it was to that city that the Stacks returned after their stay abroad. Bob completed his education right there in the shadow of the great movie studios and then entered the University of Southern California. Although he is too young to have made many memories, he does recall those days as the happiest in his life. This, despite the fact that most of the time he was burning with the ambition to be an actor. When he was almost twenty he left U. S. C. and entered a Hollywood dramatic school. Six months later, a prowling talent

scout dropped in on a class, took a quick look, and Bob, a little bewildered, wound up with a long-term contract between his trembling fingers. Besides being great screen material, handsome Mr. S. is an athlete of no trifling talent. He spends several evenings a week at the studio gymnasium boxing with his trainer and we are told he handles the gloves skillfully. Other sports in which he excels are skeet shooting and swimming. When it's good literature he's after, Shakespeare is the man who fills the bill. Bob is also a versatile musician and does justice to the saxophone and clarinet. However, he admits the superiority of Benny Goodman, Tommy Dorsey and Glenn Miller, his favorites in the realm of swing. For the awards of finest actor and actress, he picks Spencer Tracy and Helen Hayes. Bob is six feet, one inch tall, has blue eyes and blonde hair and weighs one hundred seventy-five pounds. You can write him in care of Universal Studios, Universal City, Cal. For a review of "First Love," turn to page 6.



**CLAUDETTE COLBERT:** A combination of beauty, personality and histrionic ability is extremely rare—and so is a person like Claudette who was lavishly endowed with just that. She was born Lily Chau-chion on September 13, 1905, in the city of the Eiffel Tower and Champs Elysées. Her family had no connections with, and little interest in, the theatrical world, but Claudette was a film fan at an early age. One of her favorite tricks was to fill her room with pictures of famous stars of the day and—to save time and trouble—she blissfully autographed them herself. Even then she dreamed of being as successful as the people who looked out of the photographs, yet it is doubtful that she ever guessed how completely her hopes would be realized. She was just thirteen years old when her parents bade Paris farewell and brought Claudette and her brother, Charles, to these

shores and it was here that she completed her education. Some years later, at a tea party, she met Anne Westcott, the playwright, and jokingly suggested that she be given a part in Miss Westcott's new show, "The Wild Westcotts." The author obliged and was rewarded with a perfect portrayal of one of her characters. When the play closed, Claudette called upon producer Brock Pemberton, invented some impressive stories about her experience, and talked herself into the leading role in "The Marionette Man." Thus, a few months after her debut, she was an established star and it was as such that she came to Hollywood. This beautiful French girl was once married to Norman Foster, the director. They were divorced and in December, 1935, she married Dr. Joel Pressman. She plays tennis, rides horseback and loves to watch football games and boxing matches. Claudette can be reached at the 20th Century-Fox Studios, Hollywood, Cal. A review of her latest picture, "Drums Along The Mohawk," appears on page 6.

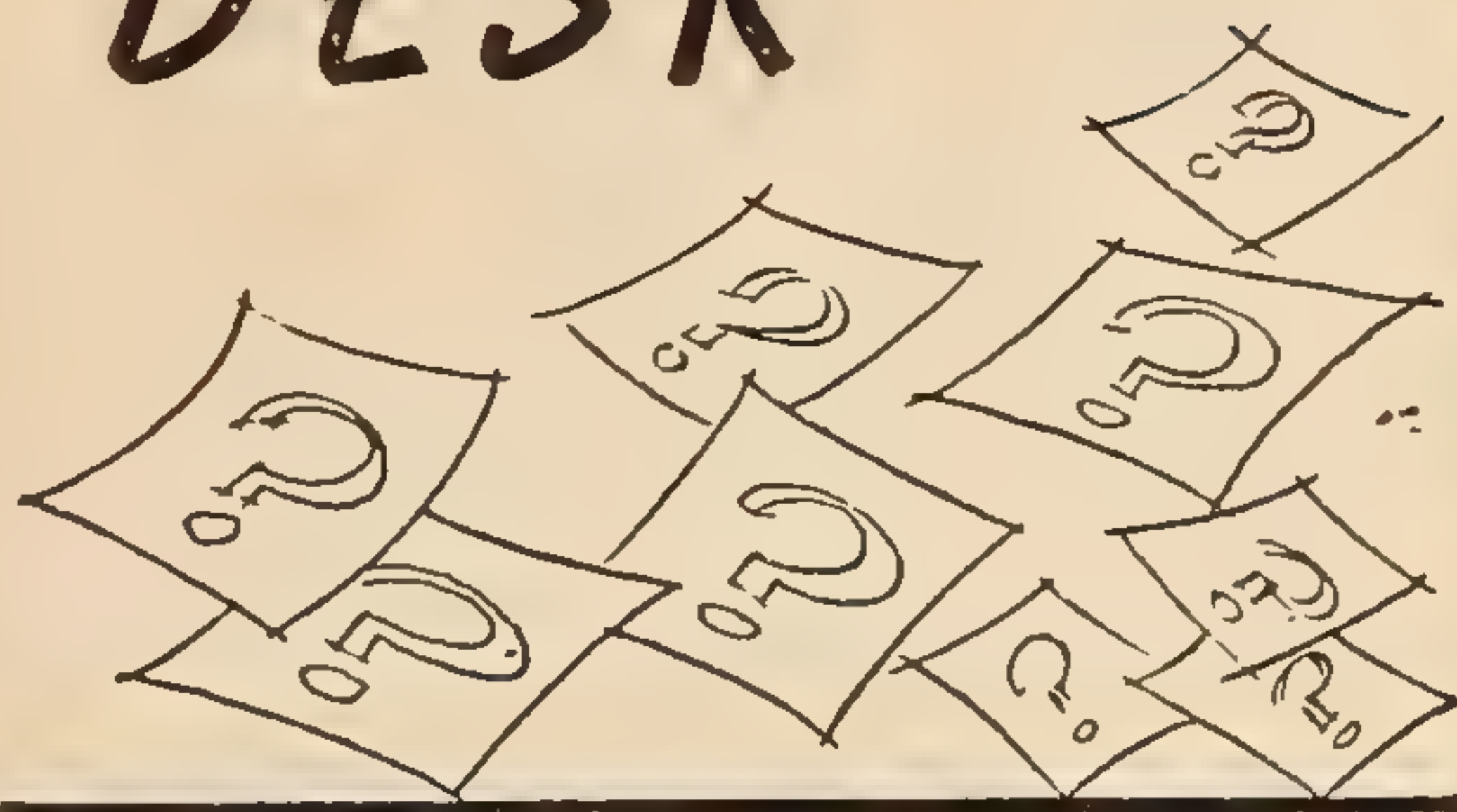


**WILLIAM POWELL** is as popular with his co-workers as with his fans and many in both groups gave three cheers and a whoop when they learned he was returning to the screen after a long illness. Bill is forty-seven years old and a product of Pittsburgh, Pa. He was schooled in Pittsburgh, and in Kansas City where the family moved following his grammar school graduation. His father was a fairly well-to-do public accountant who was not kindly disposed toward the acting profession. When Bill suggested that he finance him through a New York dramatic school, Mr. Powell, Sr., politely turned him down. Perceiving that there was nothing to be gained from that source, he set out to earn the money himself and began by securing a job with the Home Telephone Company at \$50 per month. He shortly realized that at that rate he'd never get out of Kansas City and, remembering a

wealthy aunt back in Sharon, Pa., sat down and wrote her a twenty-three-page letter that added up to a plea for \$1411. She replied immediately and sent him \$700 which she considered quite sufficient. It took him thirteen years to repay the loan. In New York he discovered he was not exactly the casting directors' delight and when it was offered him, happily accepted the role of the villain in John Barrymore's movie version of "Sherlock Holmes." He's been eating regularly ever since. Bill is an ardent baseball fan, reads biographies and popular fiction, and enjoys a good game of tennis. He says his favorite food is strawberry shortcake—the third helping. He is a bachelor today but has been married twice—the first time to a non-professional, the second time to Carole Lombard. He has a son by his first wife. He's six feet tall, has brown hair and eyes and weighs one hundred sixty pounds. Address him at Metro-Goldwyn-Mayer Studios, Culver City, Cal. "Another Thin Man," his newest vehicle, is reviewed on page 6.



# DESK



## for a personal reply

**Clara Gerhardt**, Long Branch, N. J. Jackie Cooper is his real name and he was born in Los Angeles, Cal., on Sept. 15th, 1922. He weighs one hundred forty-five pounds, is five feet, nine inches tall, has brown curly hair and hazel eyes. His last picture was "What A Life," and his next will be "Seventeen," Booth Tarkington's famous novel of youth. You can write him in care of Paramount Studios, Hollywood, Cal.

**Walter Bedick**, Bronxville, N. Y. Walter Connolly is married to Nedda Harrigan, popular stage actress. His most recent picture is "The Great Victor Herbert," in which he has the name role.

**Rosalind Dix**, Nashville, Tenn. No doubt, you will be pleased to hear that Tony Martin has just completed his role in the romantic musical comedy, "Music In My Heart." You can write him at Columbia Studios, Hollywood, Cal.

**Shirley Levin**, Rochester, N. Y. Jerome Cowan has been going from one strong part to another. Veteran of stock, vaudeville and the Broadway stage, he has performed in leading roles opposite many celebrated footlight stars. He most recently appeared in "The Old Maid," "There's Always A Woman" and "East Side of Heaven." His next picture will be "Framed."

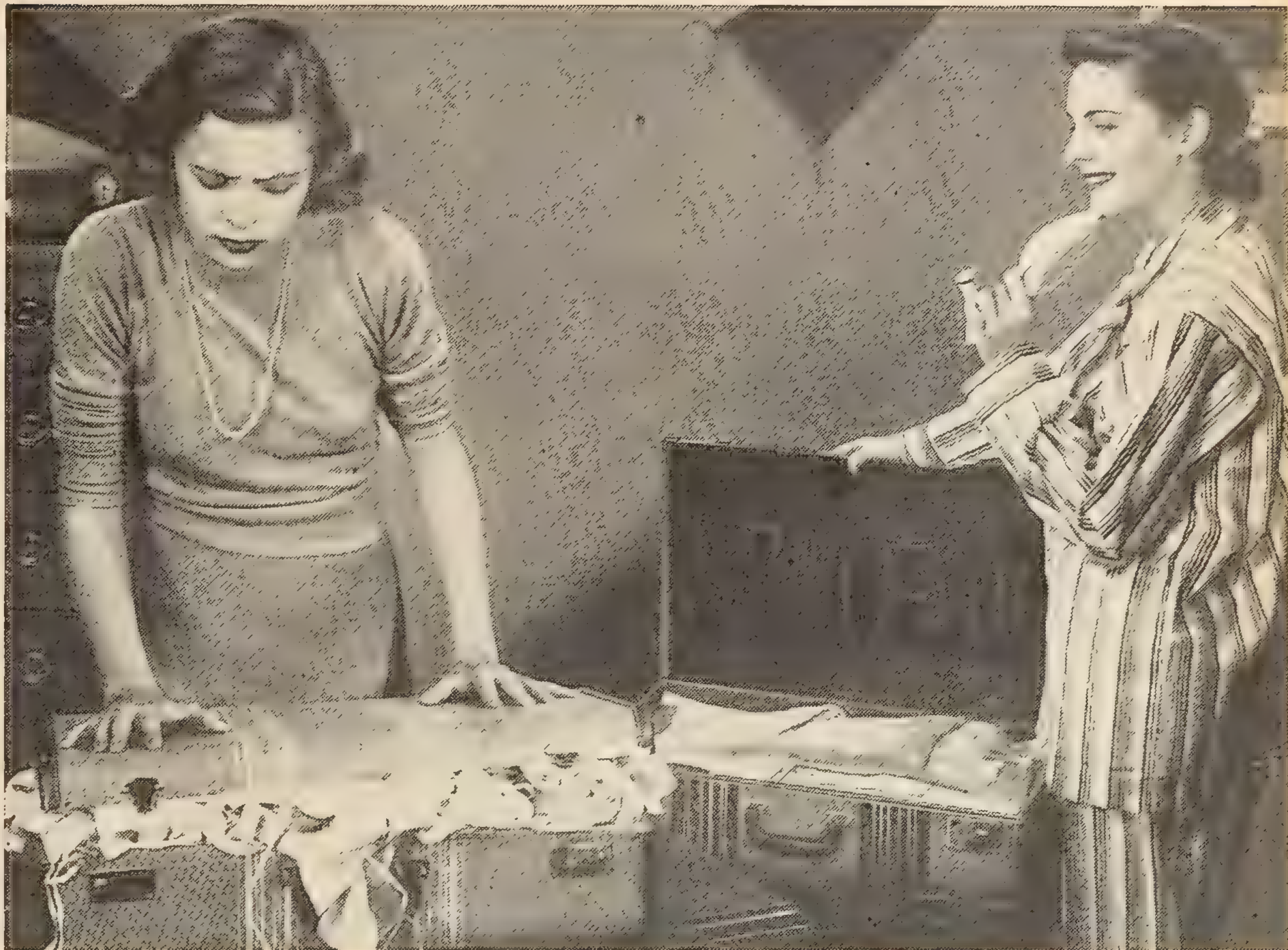
**Ray Silver**, Baltimore, Md. In studio language, an "inky" is an incandescent lamp.

**Doris Hines**, Winnipeg, Manitoba. The girl you have in mind is Helene Whitney, the daughter of the socially prominent Granville Roland Fortescues. Her big chance came while she was playing in a "home talent" production of "The Women" at a Nevada dude ranch. There she was noticed by a movie scout who was enroute East to find someone to play the role of "Fleur de Lys" in "The Hunchback of Notre Dame." Half an hour later, she agreed to go to Hollywood for a test with the understanding that if it proved favorable, she would get the role. Result was that she got the role along with a long-term contract. You can write her at RKO Radio, Hollywood, Cal.

### Dear Readers:

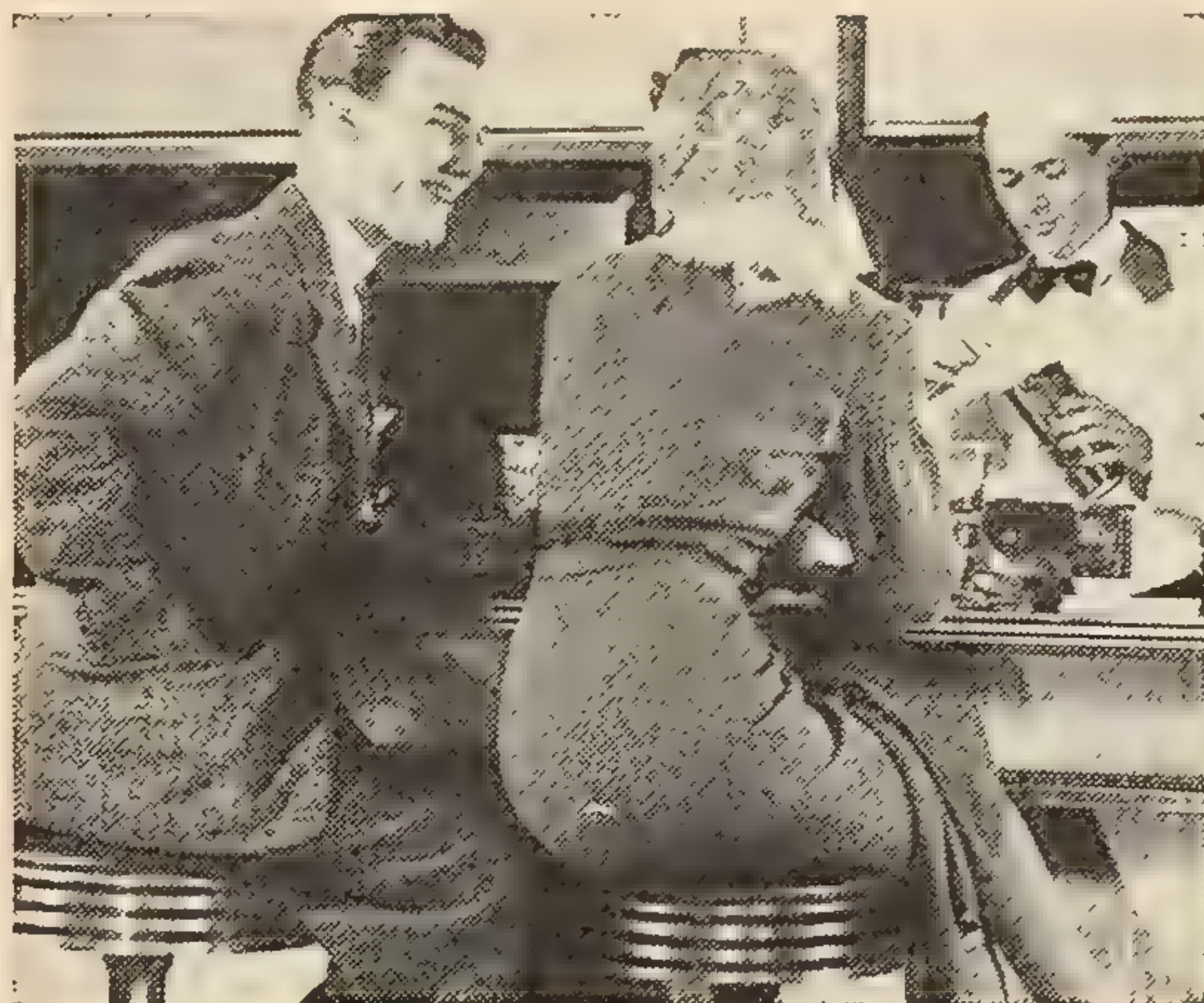
You've been swamping us with requests for information on the leading stars appearing in ★★★ and ★★★★★ pictures currently playing in your neighborhood theatres. Therefore, we have decided to change our policy and print their biographies each month. Remember that questions of general interest will be answered here as usual. If you desire a personal reply, send a stamped, self-addressed envelope to Information Desk, Modern Screen, 149 Madison Ave., New York, N. Y.

...ever pack a suitcase?



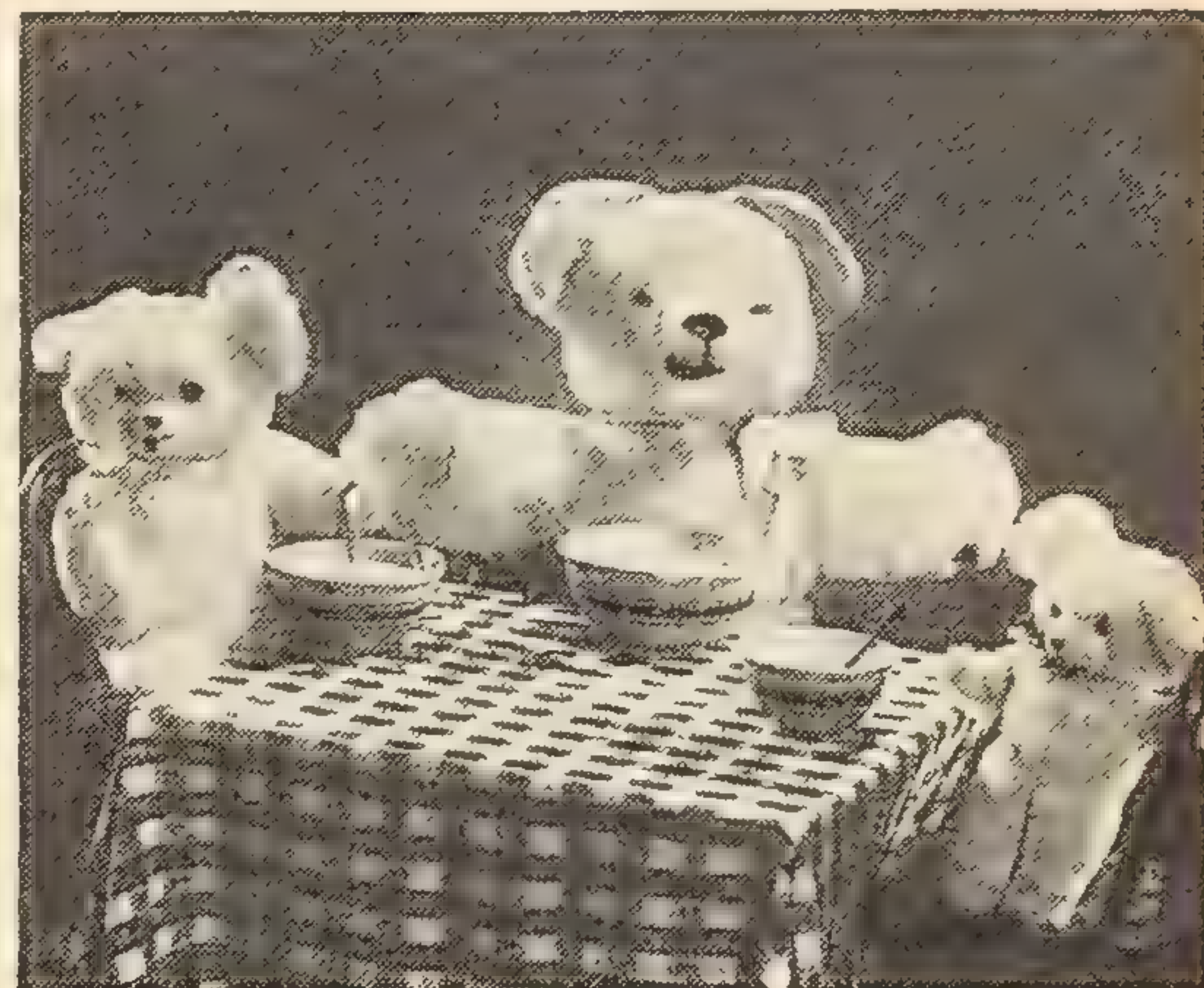
**How much more** you can get in a suitcase if things are folded nicely than if they're wadded up and tossed in! And this same principle makes a Kotex\* sanitary napkin less bulky than pads made with loose, wadded fillers...

Kotex has a soft, carefully *folded* center (with more material where you need it...less in the non-effective portions of the pad). So naturally—it's less bulky! Less apt to chafe, too...for Kotex is entirely sheathed in cotton before it's wrapped in gauze!



**Why be self-conscious!** With Kotex your secret is safe! Pressed ends (patented by Kotex) never make embarrassing, tell-tale outlines...the way napkins with thick, stubby ends so often do!

And—for complete peace of mind—remember this. Between the soft folds of Kotex there's a moisture-resistant panel! A special safeguard...newly developed by the Kotex Laboratories!



**Kotex\* comes in 3 sizes, too!** Super—Regular—Junior. Kotex is the only disposable sanitary napkin that offers you a choice of 3 different sizes! (So you may vary the size pad according to each day's needs!)

All 3 sizes have soft, *folded* centers... flat, tapered ends...and moisture-resistant "safety panels". All 3 sizes sell for the same low price!

**FEEL ITS NEW SOFTNESS  
PROVE ITS NEW SAFETY  
COMPARE ITS NEW, FLATTER ENDS**



\*Trade Mark Reg.  
U. S. Pat. Off.

"You scarcely know you're wearing it!"



**THRILLINGLY ON THE SCREEN!** Those stirring days of minstrels and river boats...when a great and stormy love put America's joys and sorrows to music and gave us the songs we took to our hearts forever!



OH, SUSANNA



OLD BLACK JOE

IN  
TECHNICOLOR

MY OLD KENTUCKY HOME

SOIREE POLKA

SWANEE RIVER (OLD FOLKS AT HOME)



JEANIE WITH THE LIGHT BROWN HAIR

CAMPTOWN RACES



"Gentlemen, be seated!"



# SWANEE RIVER

The Story of Stephen C. Foster, the Great American Troubadour

with

**DON AMECHE • ANDREA LEEDS • AL JOLSON**

and

**FELIX BRESSART • CHICK CHANDLER  
RUSSELL HICKS • GEORGE REED  
and HALL JOHNSON CHOIR**

Directed by **SIDNEY LANFIELD** • Associate Producer **Kenneth Macgowan** • Screen Play by **John Taintor Foote** and **Philip Dunne**

**DARRYL F. ZANUCK** in Charge of Production

A 20th Century-Fox Picture

BEAUTIFUL DREAMER

RING, RING DE BANJO!

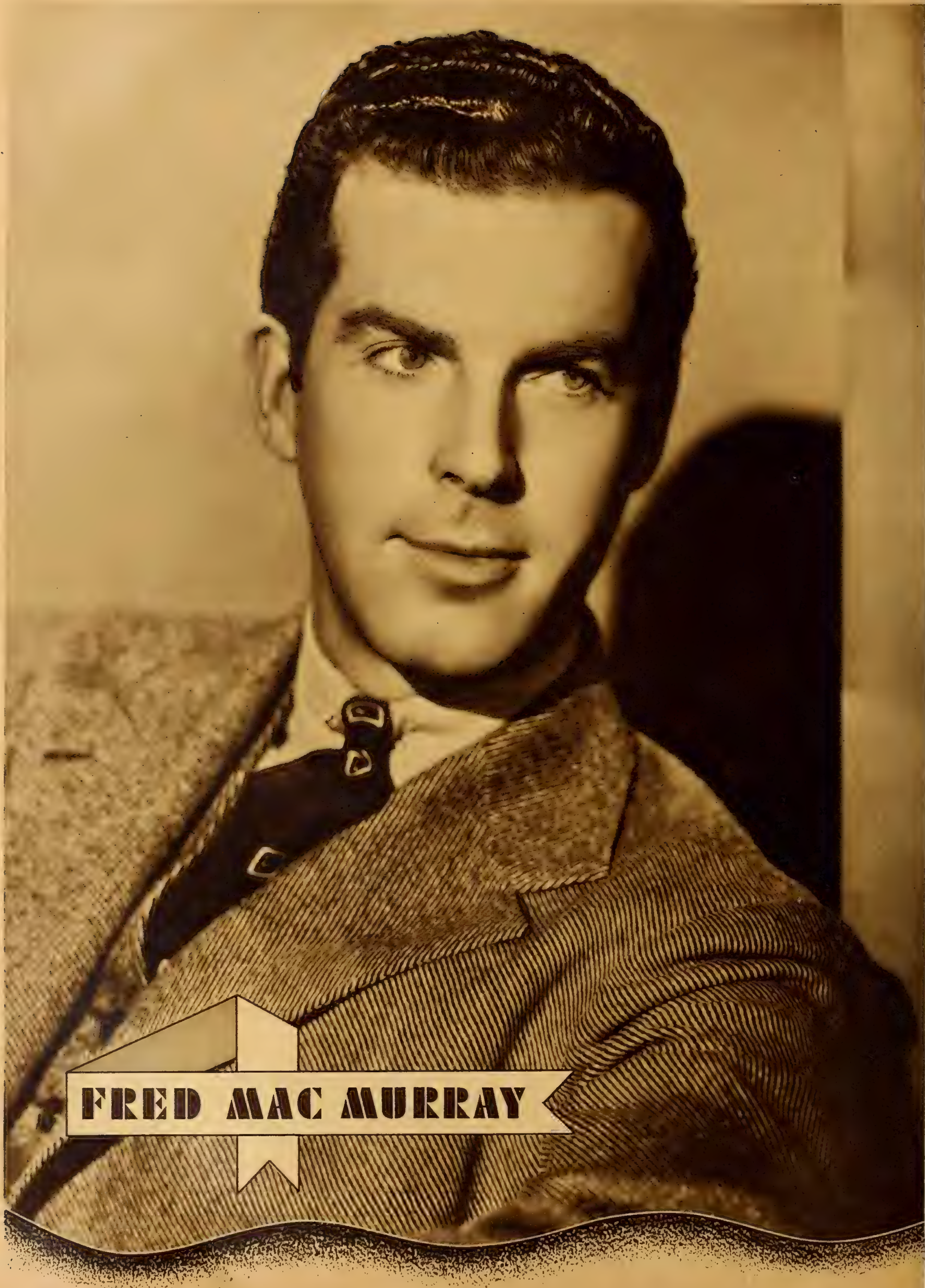


# 1940



**ILONA MASSEY**









**JOAN FONTAINE**





**RICHARD GREENE**





**LANA TURNER**





**IDA LUPINO**



**BAD GIRL—**



**GOOD GUY—GREAT PICTURE!!!**

*Only Mitchell  
("Man About  
Town") Leisen  
could direct a  
scene like this.*

**"REMEMBER THE NIGHT"**



*"All you women are alike—anything to upset a guy."*

**"REMEMBER THE NIGHT"**



*"Know why you've looked at me the way you have,  
danced with me the way you have, kissed me the  
way you have? . . . because you're in love with me."  
"That's no way for a good guy to talk to a bad girl."*

*Only Preston  
("Strictly Dishon-  
orable") Sturges  
could write a  
scene like this.*

*Only Barbara ("Union Pacific") Stanwyck and  
Fred ("Honeymoon in Bali") MacMurray  
could bring you such a love story!*

**Barbara Stanwyck • Fred MacMurray in  
"REMEMBER THE NIGHT"**

*Slick as "Honeymoon in Bali" . . . Explosive as "Midnight" . . . Romantic as "Love Affair"*

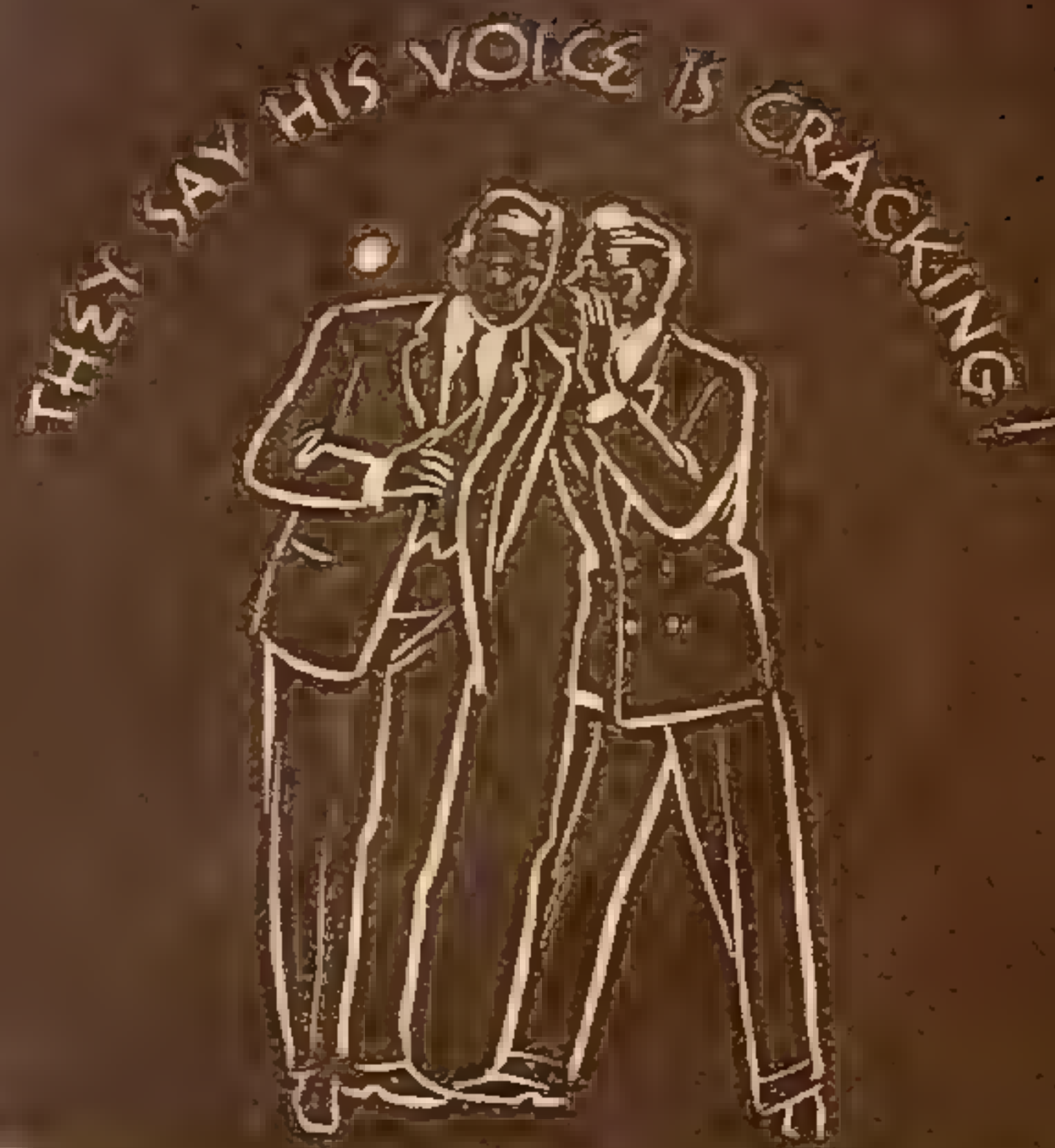
**with BEULAH BONDI**

**Elizabeth Patterson • Sterling Holloway • Directed by MITCHELL LEISEN**  
Original Screen Play by Preston Sturges



**Of Course,  
IT'S A PARAMOUNT PICTURE!!**





# RUMORS CLOSE IN ON

THEY SAY that Nelson isn't what he used to be; that he is suddenly a new person, with a new future ahead of him. Then, in the next breath, they say that there must be some sinister reason why he has given up a \$6500-a-week radio contract. They say that he is giving up his concert tours, too—"to save his voice." They say that he is secretly getting ready to give up *everything* else, to accept that offer from the Metropolitan. It's none of their business, but they say that his marriage isn't working out. At the same time, they say that the Eddys are building a honeymoon mansion that will dwarf anything in sight. They say that, after making two pictures without Jeanette MacDonald, he is pretty unhappy about being co-starred with her again.

All of these rumors can't be true. There are contradictions among them. But which are true, and which are false? There is only one person who can tell us and he's willing.

"What about the new Nelson Eddy?" Quizzically, Nelson echoes the question. He takes another sip of coffee, which, with some white toast, is his entire lunch, because this is a singing day. Then, with a self-derisive grin, he answers, "When I first heard the rumors, I said, 'Uh-huh. People will have their little wisecracks.' When I kept on hearing them, I said, 'Gangway! I've got to find out what I've been doing that I don't know about!'"

"I hustled myself to the nearest projection room and had them run off 'Balalaika.' I sat there and squirmed. 'Why, in the name of heaven, did you do that in that scene?' I kept saying to myself. 'You should have done this. When will you ever learn?'"

"But the more the picture got around, the more the rumors seemed to grow. That didn't just baffle me; it floored me. I started cornering people I could depend on for a straight answer, and saying, 'You've got to let me in on the secret. I've got to know. How am I "a new Eddy?"' My best friends couldn't tell me. They said, 'You tell us.' The only difference anybody could see was that I was 'freer and easier' than I had ever been before. I haven't figured out if that makes me a new man or not. Between you and me, I doubt it."

He helps himself to a half-slice of toast and a reflective pause. "So I'm 'freer and easier.' I'll tell you one answer. In 'Balalaika,' I wore some pants that wouldn't split if I bent over. Don't think that didn't make a difference! Some of the musical comedy uniforms I've had to wear have been brutal. Pants so tight I couldn't sit down without courting catastrophe. Coats so wasp-waisted I couldn't take a deep breath without having sixteen buttons pop off. Collars so high I had to hold my chin just one way—up, at a forty-five degree angle. People said Eddy was stiff. And how Eddy was stiff!"

"In 'Balalaika,' I wore Cossack clothes, which were designed for comfort. I relaxed a little. I forgot to worry for the first time since I came to Hollywood. I stopped knocking myself out, trying to act. I had three and a half days off in three months—and I put on ten

pounds. I was that relaxed. I don't know. Maybe that makes me a new Eddy."

But the question is: Can he stay relaxed?

"I certainly hope so," Nelson Eddy says. "I've been in pictures four and a half years. I've picked up that much experience. And it ought to begin to show. I ought to stop being self-conscious one of these years."

"When I came to Hollywood, I didn't know the first thing about acting. I'd never done any. I didn't know how to time lines. I didn't know how to make gestures talk for me. I didn't know what a camera angle was. I had to be told how to do everything, except sing. I was awkward; I was stiff; and, most of all, I was self-conscious. In short, I was bad. Not that I'm good now. But, at least, I'm beginning to look Dat Ol' Debbil Camera in the eye without taking a bath in nervous perspiration. I don't scare so easily now. I've got a little experience behind me."

"Jeanette used to stagger me. She never seemed to do anything wrong. Nobody had to tell her what to do, or how to do it. She knew. I used to wonder if it was feminine instinct that told her. Now I know it was experience. She had had practice, not only in the movies but on Broadway before that."

"I'VE NEVER told this before, but I used to go through the tortures of the damned. I couldn't sleep at night for worrying about the next day's scenes, about certain lines of dialogue that might throw me, if certain bits of action didn't. I dreaded getting up in the morning, because once I was up, the agony was just that much nearer. Every time I was called in front of the camera, I had a sinking sensation. Was this the time I wasn't going to be able to make the grade? I had to drive myself every inch of the way."

"I couldn't tell, when I did something for the camera, whether I was putting it over or not. I had to take somebody else's word for it. That was where the radio program was a big help. The talking part of the program, I mean. Every time I sang, the announcer would whip up thirty seconds of applause, which sounded good but didn't mean a thing. If I had said, 'I demand thirty seconds more of applause,' I could have had it. When I did skits, things were different. The audience reacted of its own accord, or it didn't react at all. That was an education."

These days Nelson Eddy, the ex-introvert, is really getting a bang out of life—including marriage. There's no doubt about that, either. A man having trouble at home couldn't grin the way Mrs. Ann Franklin Eddy's husband does.

He won't talk about his marriage. "What do you want to do? Make me self-conscious at home?" he demands. "Ann is not an actress, so the less publicity she has, the happier she'll be. And I'm out to make her happy."

He isn't so reticent about his reasons for dropping out of radio. "I saw the story that I had tossed a contract





# EDDY!

So Nelson takes time  
out to set you straight  
on the things people  
are saying about him

BY JAMES REID

Nelson Eddy has always been self-conscious and evasive with interviewers. This time with gossip buzzing in his ears, he really "opens up" and surprises Modern Screen with scoop after scoop!

for \$6500 a week into the wastebasket. That was as pretty a flight of fancy as I've ever read about anybody. But, apparently, some people have taken it seriously. They're arguing about whether I've lost my head or my voice.

"I'm not at liberty to tell what salary the contract called for, but it wasn't \$6500. And, just to keep the record straight, I'd better add that *that* wasn't why I decided to go off the air. The reasons are very simple. They're even logical.

"I told you a few moments ago that, during the three months 'Balalaika' was in the making, I had exactly three and a half days off. That was because I had a Sunday radio program. I had to work week-ends, when everybody else was having fun. I didn't give up just my Sundays. I had to work up new song numbers for every broadcast. That meant practising for two hours straight, three nights a week, after I got home from the studio. Friday night, and again on Sunday, (Continued on page 64)







Left, Linda Darnell at the age of twelve, before glamorization set in. Next, a scene from "Daytime Wife," in which Linda has the enviable role of Tyrone Power's leading lady. Right, a natural beauty, Linda knew most of the Hollywood make-up tricks long before she ever went there.

# DESTINATION-HOLLYWOOD

From the cradle up, Linda Darnell was trained for the place she holds today

BY RUTH HARDY

TO THE folks in her home town, Dallas, Texas, Linda's triumph was neither unexpected nor startling. Indeed, they would have been surprised if she had failed. They know that since the day she was born, Linda Darnell has been diligently groomed for exactly the place she holds today. They know, too, that the real triumph belongs not so much to Linda herself as to her mother who charted the girl's course before her birth and guided the child to its ultimate fulfillment. With natural beauty and such indefatigable training, Linda's career was inevitable.

Four and a half months before the premiere of "Hotel For Women," Linda Darnell was a studious and serious-minded little sophomore in Sunset High School, in Dallas. Her sudden and phenomenal success in one picture does involve a great factor of luck, but it is luck backed up by unrelenting hard work and some

disappointment and delay. It was not a case of opportunity striking once and finding her ready to take advantage. Rather, it was a case of her knocking at the door of opportunity time after time until, after such repeated onslaughts, the door must of necessity have opened.

Linda, christened Monetta and so still known to her home folks, was sixteen on last October 16. She was born in 1923, according to Dallas school records. Thus she was only fifteen when she triumphed in Hollywood in "Hotel For Women." The studio is going to great lengths to publicize her as eighteen, and Linda's precocious appearance fully supports their statements. Time was, however, when an actress changed her age only to snip a few years off as she approached middle age, and there were no restrictions on youth. Loretta Young, for example, was playing leads at fourteen. But since the ad-

vent of the Hay's code, the younger teens are considered suitable only for callow calf-love of the Andy Hardy variety. Deanna Durbin, at sixteen, met young love for the first time on the screen. Linda, too mature in appearance and manner for adolescent roles, fits visually into more sophisticated parts and has had her age stretched by the studio.

An ambitious mother, who twenty years ago had battered at the Hollywood gates and returned in defeat to her home in Dallas, destined little Linda for the theatrical career she had missed at the cradle. As an amateur, the child was before the public from the age of three. Every influence in her life was directed toward the goal of motion picture stardom. She appeared in nearly every "kiddie show," dance recital and amateur play in and around Dallas. Every possible talent search or contest was a challenge for Mrs.





Being co-captain of her high school pep squad helped Linda lose self-consciousness about public appearances.



Darnell to test her beautiful daughter. Many times she failed, or came in second, but once she won, and that was enough.

Linda's outstanding trait is her amazing poise and common sense for one so young. She was friendly, met people easily and was well liked at school but was not spectacularly popular. She hadn't time to be. When most girls were busy with movie matinees and dates, Linda was studying diction, dancing and make-up. Every night of her life from Linda's babyhood, Mrs. Darnell gave her daughter special complexion care. The girl was a natural beauty but Hollywood, they knew, improves on nature, and many of Hollywood's tricks had been mastered by Linda before she ever saw California. A comparison of her photographs of two years ago and of last spring shows that much of her glamorization took place before movie make-up ar-

tists had a chance to work their magic.

Despite her looks, however, Linda won only second place in the school beauty contest last spring. She was beaten when a boys' club supported another girl, and the contest became actually a competition in popularity rather than beauty. Mrs. Darnell discouraged dates for Linda and she seldom had time for school parties, although she did have a crush on the reigning football hero. Now, however, eight months later, Linda is the heroine of the student body and the pretty contest winner is a stenographer in a Dallas business office.

Linda, with her two sisters and one brother, grew up in Oak Cliff, a suburb of Dallas, in a modest white frame cottage at 715 Hollywood Street—a prophetic name. Mr. Darnell was and still retains his position as a clerk in the Dallas postoffice. Shy and retiring, he is proud of his actress daughter, but (Continued on page 75)

About four months after Linda left Sunset High, she made a triumphal return to Dallas with the premiere of "Hotel For Women." Her grandma, left, and dad and mother, right, were mighty proud!





Bored with the romantic field, Mickey says he has temporarily retired.



Mickey enjoys Judy Garland's company because she is sincere.

# CONFESSIONS





Between takes, Mickey is the life-of-the-party! On extreme left, June Preisser and Jackie Cooper; right, Ann Rutherford and Judy Garland.



The lucky number this time is Kay Stewart, who gurgles with delight as she dines with Mickey. He picks the fashionable restaurants because they have the best bands.

BY ELISABETH FRENCH

## The very private affairs of a man who knows his way around—Mickey Rooney

MICKEY ROONEY, erstwhile reputed ladies' man and night club habitué, is a homebody now. A year ago Mickey was rumored by Hollywood gossipers to be the menace of the minors. They say he covered more territory than Cesar Romero or David Niven, even though his allowance was only \$15 a week.

But that was last year. Now even the columnists are content to leave Mickey on his San Fernando ranch with his ducks and his flowers. And when he does venture into a restaurant it's with a gang of "the fellows." Lady-killing is out.

"I don't know where I ever got that reputation," Mickey sighed with dignity in his portable dressing-room between scenes of "Young Mr. Edison." "Gosh, I haven't time to give much thought to girls."

He really hasn't had time. You can't accomplish what Mickey has during the past year and be a playboy, too. According to the latest poll, Mickey is now Number One at the box-office. And his talents have multiplied to the point where developing them is a full-time job. He has made four trips East for personal appearances; he's made radio appearances, composed songs and an opera, collaborated on a new Andy Hardy story that he hopes the studio will buy, learned to shoot in the seventies at golf, polished up his manners, practised singing and piano-playing, perfected his imitations, and improved his acting immeasurably in each picture.

He even carries a ball around in his hand now, and squeezes it to develop the muscles in his arms. You can see how completely girls have been crowded out.

In New York after one of his personal appearances, when a pretty nineteen-year-old admirer suggested that they go out for a sandwich and he had to refuse, he went back to the hotel and sat up in bed writing a song, "I Can't Afford to Fall in Love." He didn't mean money, of course—just the innumerable activities that consume his time and almost completely banish feminine society from his world.

"But what do you do when you're not working?" I asked.

"Oh—stay home and think," he replied. Then added hastily, "I like to go to the fights on Friday nights, and to football games. I swim in my pool and play golf every day I'm not working. And I'm interested in horses."

"I have a gang over at the house all the time. All fellows. I can have more fun with fellows. I don't make a habit of going about with picture people. I go with non-professionals, kids I went to high school with or that I've met in various ways since. Picture people are always on the make for something—they go around with you for your name and not for friendship."

He admitted that non-professionals sometimes go with you for your name, too, but still they're the best bet. Mickey's closest friends are his stand-in, a young Hollywood clothing merchant, the musical director of "Babes in Arms," a football player at the University of Southern California, and others not related to the social racket of the picture business. His now-neglected girl friends, too, are chosen from outside the studio.

"I LIKE a girl who's sincere," Mickey declared, his chin stuck out challengingly, "one who sincerely likes *me*, and not my name. I haven't found one yet," he added, with a slightly bitter smile.

When Judy Garland's name was mentioned, he groaned. "Judy is a very sincere girl," he said patiently, but as one who has been tried too far. "When she likes you, you know it's genuine. I have a lot of fun when I'm with Judy. "But," he shrugged, "there's just nothing there!"

"As for other girls in pictures—well, I'm kind of young. And most girls who are coming along in pictures are sort of—well, no man, if he has any brains, likes to go out with a girl who thinks she's better than he is. He shouldn't think he's better than she is, either. It should be a fifty-fifty proposition. But at least (Continued on page 82)

# OF A LADY-KILLER



**BRIAN AHERNE**

He married Joan Fontaine August 20, 1939. It was a first marriage for both.

**DON AMECHE**

Wed his boyhood sweetheart, Honore Prendergast, in 1932. Has three sons.

**ANNABELLA**

Ty Power is her fourth husband. She has a daughter, 9, by an earlier marriage.

**JEAN ARTHUR**

Became Mrs. Frank J. Ross, Jr., June 11, 1932. A previous marriage annulled.

**JOAN BENNETT**

Divorced from John Fox and Gene Markey. Two girls, one by each.

**INGRID BERGMAN**

She is happily married to Peter Lindstrom, a practicing physician in Sweden.

**HUMPHREY BOGART**

Mayo Methot is wife No. 3. Divorced from Mary Phillips and actress, Helen Menken.

**CHARLES BOYER**

Met Pat Paterson in November, 1933 and married her three months later.

**Allen, Gracie**

Saw George Burns backstage at a theatre, became his stooge and married him in 1927. Two adopted children—Ronnie, four; Sandra, seven.

**Arlen, Richard**

Has a son, six, by Jobyna Ralston and a daughter by his first wife.

**Arnold, Edward**

Olive Emerson is his second wife. They have three grown children.

**Atwill, Lionel**

Formerly married to Elsie Mackay of Australia and since June, 1930, to Mrs. Louise MacArthur. Has a son, nineteen, by his first wife.

**Auer, Mischa**

He is the devoted husband of non-professional Norma Tillman. They have two children, a son, aged six, and an adopted baby daughter.

**Bainter, Fay**

Has been married for over seventeen years to Lt. Commander Reginald Venable of the U. S. Navy (retired). They have a fifteen-year-old son.

**Bancroft, George**

Will celebrate his 24th anniversary on May 30th next. One daughter.

**Bari, Lynn**

Surprise merger with agent Walter Kane occurred on March 8, 1939.

**Barnes, Binnie**

Divorced Samuel Joseph, London antique dealer, October 16, 1936.

**Barrymore, John**

Separated from fourth wife, Elaine Barrie. His first was Katherine Corri Harris; second, authoress Blanche Oelrichs; third, Dolores Costello. Three children—one by his second wife and two by his third.

**Barrymore, Lionel**

His second wife, Irene Fenwick, died in 1936; they were wed in 1923.

**Barthelmess, Richard**

After his divorce from Mary Hay, he married Mrs. Jessica Sargeant of New York City. His daughter, Mary, is his child by his first wife.

**Baxter, Warner**

Winifred Bryson, his second wife, was formerly his leading lady.

**Beery, Wallace**

Fifteen years of marriage to Rita Gilman ended in divorce last year. Wally is legal guardian of their adopted daughter, Carol Ann, eight.

**Bellamy, Ralph**

Catherine Willard was on the London stage before becoming his wife.

**Benchley, Robert**

A single marriage, to Gertrude Darling of Worcester, Massachusetts. Date, June 6, 1914. Children: Nathaniel Goddard and Robert Gale.

**Benny, Jack**

January 12, 1927, was the red letter day in Jack's life, marking his marriage to Mary Livingstone. Joan Naomi, five, is their adopted child.

# MATRIMONIAL SCOREBOARD



**FRED ASTAIRE**

Socialite divorcee, Phyllis Potter, became his bride in 1933. They have one child.

**GENE AUTRY**

Wife Ina May Spivey is as real a westerner as Gene. She was born in Oklahoma.

**LEW AYRES**

Parted from Ginger Rogers whom he wed in 1934. Was once married to Lola Lane.

**CONSTANCE BENNETT**

Separated from third husband, Marquis de la Cou-draye. One son—adopted.

**VIRGINIA BRUCE**

Wed J. Walter Ruben in 1937. Has a daughter by first husband, John Gilbert.

**CLAUDETTE COLBERT**

Ex-wife of Norman Foster. Present wife of Hollywood physician, Joel Pressman.

**RONALD COLMAN**

Eloped with actress, Ben-ita Hume. It was his second attempt, her first.

**JOAN CRAWFORD**

Two unsuccessful marriages. First to D. Fairbanks, Jr.; second to F. Tone.

**Blondell, Joan**

Former husband, cameraman George Barnes. Son Norman born in 1934. Present husband, Dick Powell. Daughter Ellen born June 30, 1938.

**Bolger, Ray**

Has been a husband for eleven years and still likes his wife's folks.

**Boyd, Bill**

Divorced from first and second wives; now Grace Bradley has the title.

**Brent, George**

Score three marriages for him. The first was over before he was nineteen. The second, to Ruth Chatterton, ended in divorce in 1934. The third, to Australian Constance Worth, was annulled in 1937.

**Brook, Clive**

Married Mildred Evalyn, actress, September 6, 1921. Two children.

**Brown, John Mack**

Mrs. Brown is a former southern belle. Two youngsters for them.

**Brown, Tom**

He and Natalie Draper called it quits last year; were wed in 1937.

**Burke, Billie**

Married Florenz Ziegfeld after a whirlwind courtship, and was widowed in 1933. Her daughter, Patricia, was married in June of 1939.

**Burnette, Smiley**

His wife is the former Dallas McDonald. One daughter, adopted.

**Burns, George**

Has a life contract with Gracie Allen; he's both husband and coach.

**Burns, Robert**

Married to his secretary, Harriet Foster. Their daughter will be one year old March 25. A son by his first wife is now seventeen.

**Butterworth, Charles**

Divorced from Ethel Sutherland whom he wed in 1932, a year before his arrival in Hollywood. Has since carefully eluded matrimony.

**Byington, Spring**

The ex-wife of a Mr. Chandler and the mother of two grown daughters.

**Cabot, Bruce**

His marriage to Actress Adrienne Ames came to an end in April, 1937.

**Cagney, James**

Billie Vernon was his vaudeville partner before becoming his wife.

**Campbell, Louise**

Has been Mrs. MacMahon since December 26, 1938; a first for both.

**Cantor, Eddie**

Still the husband of Ida (Tobias) and father of the five Cantor girls.

**Carlson, Richard**

A single marriage. His wife is Mona Mayfield, a non-professional.

**Carradine, John**

Wed Ardanelle Cosner in 1935 and has a boy, three. Also adopted his wife's son by a previous marriage. (Continued on page 89)

MOVIE STARS have long wrung their hands and wept on the public's shoulder over their chief problem—in-accurate reports. The frequently uttered statements that Hollywood and marriage are incompatible, that four out of every five unions end in the divorce courts, they regard as absolute slander. And with justification. The

truth is that better than 60% of the stars have had only a single marriage and are still living with their first mates; 13% have had one divorce and are now unmar-ried. 21% have been married twice, and only the re-maining 6% three times or more. It would seem that in this case at least, Hollywood has been misunderstood.



# THE BUSIEST LADY IN TOWN

Ten-year-old Shirley Temple has more

SHIRLEY settled back in the depths of a couch so wide that her legs stuck out straight from under her crisp pink dress. "I like interviews," she observed. "I like to answer questions. Sometimes they stump me though, like when they ask who's your favorite actor and actress."

There's an interesting difference between the Shirley of nine and the Shirley of ten. A year ago she took her world for granted. Now she's beginning to explore it. A year ago, responsibility was for adults. Now she's beginning to assume it herself. A year ago you wouldn't have interviewed Shirley. You'd have talked to her mother or to Miss Klamt, her teacher, or you'd have watched her at work and play on the set. She'd have been ready to greet you, to answer a question or two politely, if briefly, and to escape the moment she conveniently could.

Now, far from showing any inclination to flee, she planked herself down on the couch in her bungalow living-room, and declared that she liked interviews. More, she proved herself an invaluable aide. Neither forward nor backward, she made her own apt contributions as they were called for, and subsided when they weren't.

To say that she's growing up at ten sounds a little silly. But this much is true. She's left her babyhood behind her. She's beginning to glimpse horizons beyond the magic that rings one's earliest years. With the instinct of every healthy child, she's reaching for realities. She's not growing up yet, but she's showing the first symptoms.

For instance, she's increasingly aware of herself as an individual. When she went to Honolulu this year, crowds, bearing leis, gathered at the dock to welcome her. This was as it had always been. Honolulu, where she's spent so many happy holidays, regards Shirley as its own and she returns the compliment. Heretofore, as she traveled down the gangplank on the shoulder of some stalwart, she has always sung by request "The Good Ship Lollypop." This year she said to her mother, "I'd rather walk down and I'd rather not sing." There's never been anything grandstand



On the set, when Shirley isn't carrying on her milk fund campaign, you'll catch her whipping up a little knitting.



things "on the fire" than any five adults—and, what's more, she does them up brown!

about her. As a younger child, she simply did as she was asked. Now, growing conscious of an inner reluctance for the limelight, she begins to assert the right to be true to herself.

She's always had tact, if tact is an innate gift for putting yourself in the other fellow's place. She was only seven, when she was asked one day to pose for a picture with a newspaper man. It was all in the day's work to Shirley, but the representative of the press, more accustomed to giving than getting publicity, flushed and squirmed and didn't know what to do with his hands. She sensed his discomfort. Looking up at him, she inquired, "Know any riddles?" and broke the ice.

Now she's learning to apply tact to her own dilemmas. She was lunching with her mother at a small restaurant in Honolulu. A group of Japanese children, picnicking nearby, got wind of her presence and lined up outside the restaurant. With the restraint of their race, they made no demonstration as Shirley came out, didn't even break ranks, just stood there smiling. Then, as if at the click of a switch, they chorused, "Please sing one of your songs for us, Shirley."

"Pooh," said Shirley. "You've heard me sing lots of times. I'd like to hear you sing."

Radio thrillers are her passion, the more bloodcurdling the better. Having been surrounded virtually from the cradle by movie personalities, they fail to impress her. She stands in no awe of Darryl Zanuck. But the manager of the Lone Ranger broadcast walks apart in glory. So when she heard that Orson Welles was coming to call, she did nip-ups. He's been the man of her heart since the night he brought the Martians winging to earth.

Her first concern on meeting him was to reassure him. Lifting worshipful eyes, she said, "Your radio program didn't scare me. I heard lots like that. Only it was pretty exciting. It made me even not listen to Charlie McCarthy."

Later, they played croquet together, a game at which Shirley excels. But she played poorly that day. She had to play poorly. She couldn't give her fabulous guest the golden crown or the Kohinoor diamond he deserved, so she gave him the only gift within her power—she made sure he beat her.

She still plays with dolls. In fact, her preoccupation with them is a rather recent affair, almost wholly practical. "No, I don't pretend they're my children. They're just dolls to me. It's no fun to love them, like my pets, because they can't love back, and it's no fun to talk to them like people, because they can't answer back. They're just interesting to put clothes on and take 'em off again."

She's reached the stage where she'd rather keep house than play house. She empties ash trays faster than you can use them. She runs her own small vacuum over the rugs. She loves to cook.

"But the only time I can usually get any cooking in is Saturday. Other days I have to listen to my radio programs, but Saturdays I go down and help Katy. Last week I made these steaks for dinner. I took one of those pounders to break up all

the little fibres, then I put 'em in flour, then I put 'em in egg, then I put 'em in b— what did I put 'em in then, mom?" (Mom, be it noted, not the mommy of a year ago.)

"Breadcrumbs," said Mrs. Temple.

Shirley chuckled. "I was going to say birdseed. Then I put 'em in the frying pan, then I turned 'em over and that's all. Except eat 'em. I gen'rally make about eight or nine on account of the boys." She twitched at the skirt of her doll who was showing too much leg. "They've got such healthy appetites, bless them," she added absently.

One of the studio staff came in to remind her that she had a letter to write.

"I know, but I'm not very anxious."

"I thought you liked to write letters." (Cont'd on page 79)

BY IDA ZEITLIN



In "The Blue Bird," their search for the bird of happiness takes Shirley, as Mytyl, and Johnny Russell, as her brother Tytyl, into the Realm of the Past. They enjoy a reunion with Grandpa Al Shean and Granny Cecilia Loftus.



Nancy Kelly's clothes are typical of those bought—and paid for—by Hollywood's younger set. Nancy purchases six evening dresses a season and signs a \$75 to \$100 check for each. The gown, below, is made of white slipper satin, trimmed with pearls.

Youth, even the high-salaried kind, can still be practical. Nancy proves it by choosing this eye-stopping evening ensemble for her own wardrobe. Sans jacket, it's a lowcut princess gown and appears to be a completely different costume.

Somali leopard coats are priced from \$595 to \$995. Shoes, for her winter outfits, include one pair for walking, \$10; two pairs for tailored suits and frocks, \$14 each; suede pumps, \$12; shoes for dark dresses, \$14; and evening sandals, \$10.



# FASHION\$ AND FIGURE\$

It's easy to dress like a screen star — when you earn a screen star's salary

NOWHERE IN the world is the per capita expenditure for finery so huge as in Hollywood. To the great majority of stars, clothes are their stock in trade and their yearly budget is, in most cases, determined by the position they must maintain. Allowing for the usual exceptions, the average feminine movie-careerist spends upwards of \$10,000 a year for her wardrobe, with the fashion leaders paying that much and more for their furs and jewels, alone.

In this latter group are Joan Bennett who owns, among other furs, a white fox cape costing \$1,750; Dolores del Rio, the proud possessor of a silver fox coat you could have, too—if you had \$2,000; Claudette Colbert who does her strutting in a full-length ermine evening coat valued at \$1,800; and, taking first place for furs, Virginia Bruce, the lady whose chinchilla wrap is said to represent an outlay of \$25,000. The wardrobes of these women consist of a substantial number of sports clothes—worn only for sports, afternoon ensembles, dinner gowns and evening clothes,

and they pay anywhere from \$200 to \$600 for an original model. Their hats are creations of Lilly Daché, John-Frederic and Schiaparelli and, though the price range may start at \$35, actually the sky's the limit.

Though there is a small fortune hanging in almost every Hollywood closet and shoebag, the stars do have certain pet economies which are difficult to reconcile with their not insignificant incomes. For example, Nancy Kelly confides that she always buys several pairs of hose of a single shade. Then, if one stocking in each of two pairs meets with an accident, the whole ones are put together and a perfect pair emerges. This little trick is easier to understand when you consider that Nancy's daytime hose cost \$2 and those she wears for evening, \$3 or more.

The Kelly lass also shoots holes into the belief that a dress or hat is tagged for the junk heap after a single appearance on Hollywood Boulevard. She wears her clothes not only more than one time—but more than one season.





Sports numbers like the one on the left cost \$45. Nancy's dressier daytime dresses vary from \$50 to \$75, and her handbags average \$10 apiece. She spends as much as \$16.50 a pair for long afternoon and evening gloves, and around \$5 a pair for her shorter ones.

On the right is a russet-colored featherweight suede frock you may duplicate for \$50. Lacing on front of shirt is carried out on the crown of the hat, backs of the gloves, and on a matching bag. Nancy's hats—she has five a season—run from \$15 to \$20 apiece.



Even at home Nancy must be ready to greet photographers and interviewers. Her ensemble, pictured here, costs about \$60, combines navy and white silk pajamas with a satin-lined white flannel robe. Add \$10 for the moccasins.





# FASHION\$ AND FIGURE\$



Ty spends over \$3,000 yearly for his suits alone. An assortment of two dozen, at close to \$135 each, keeps him stylishly dressed.



Tyrone rarely buys more than three hats a year and spends about \$10 for each. Coat, a \$200 item, is one of five purchased annually.



Sweaters are a hobby with him. He adds twenty a year to his already large collection; pays \$5 for polo shirts and up to \$50 for imported Cashmeres.



He favors plain dark lounging robes and usually buys about two a season. In wool or silk they cost approximately \$50, but the terry ones are less.

WHILE HOLLYWOOD generously provides picture clothes for the feminine players, no such favor is shown the male star. It's his personal finery you see on the screen, except when special costumes are required. Therefore, it is not unusual for an actor to have a large enough wardrobe to outfit five men—about twenty suits, ten coats, a dozen hats and seventy-five ties.

Like the feminine stars, the male leads find themselves the focal point of national attention for masculine fashions. As a result, the average star's wardrobe, taking Tyrone Power as an example, costs in the neighborhood of \$7,000 a year. Offhand this seems an exorbitant figure, but remember that every picture requires a different wardrobe, since any keen-eyed fan would immediately spot a "repeat performance."

Ty pays \$20 for a formal shirt and uses five a year. Six dozen sport and business suit shirts range from \$6 to \$25 apiece. Tails, shown right, cost about \$185.





# THE HUMAN SIDE OF A MENACE

**Miriam Hopkins is one screen villainess who is not afraid of being typed!**

A LITTLE matter of paying the rent made Miriam Hopkins turn from a water lily to a writer. She was impersonating one of the fair flowers in a revue, and when the show folded, had to attack a new field.

"I was broke and about to be dispossessed from my apartment," she explains. "I wrote two short stories and sent them to Miss Elisabeth Marbury. She was the best known literary agent of the time. She read the stories, liked them and asked me to lunch at her home at 13 Sutton Place, New York.

"Miss Marbury asked me what else I had written and about my plans. I told her I hoped that I was an actress but that I was out of a job and needed money. Could she sell the stories? She thought she could and she would see about a job in the theater.

"As we lunched in that lovely paneled dining-room with its view of the East River and the Queensborough Bridge, I said, 'Miss Marbury, some day I shall own this house.'"

It was in the living-room at 13 Sutton Place that Miriam Hopkins and I talked. She bought the house in 1933. The dining-room has not been changed. The walls are paneled in pine from France. The drawing-room is as it was, the walls covered in a bird chintz and framed in pine. A piece of the same chintz hangs in the Boston Art Museum. Those rooms fit Miriam Hopkins. They show her determination, her belief that only the best pays, her fastidiousness and her sense of discrimination.

"I want to keep this house for I always want to live in New York for a part of every year. I have a house in California and a lot of pictures and furniture travel from coast to coast. There is a Renoir painting that I particularly love and a red chair. In this way I manage to have my cake and eat it, too. I want possessions but I won't be tied down or live a regular life. I can't imagine anything worse than three meals a day at the same hour every day. It may be a strange way to live but it is right for me.

"Last winter Dolores Del Rio invited me to dine. I explained that if I accepted I would be late, as I was to broadcast that evening. She said that didn't matter.

"On that broadcast I was acting as mistress of ceremonies. I introduced the speaker, a man who had just returned from Europe and was an authority on foreign affairs. We discussed the program just before it was time for us to go on the air, and decided to alter the script so that the interview might have more pep. He noted some suggestions on the margin of my copy. From these I was to form the questions. When we got before the microphone we found, to our horror, that there was only one script, and we had to share it. I am near-sighted and he is far-sighted! It was an ordeal. I was nervous and so exhausted that at the end of the hour I couldn't think of going straight to the party. He and I went to a nearby restaurant for a cup of coffee to give me time to recover.

**BY MARY MARCH**

"A good woman is lovely in a drawing-room, but for seven reels she is a frightful bore," says Miriam.

"I became so interested in asking questions about the foreign situation that I forgot time. When I remembered, I insisted that he go with me. He was in business clothes but he came along. He had a wonderful time. He and Charlie Chaplin talked of Chaplin's new picture, 'The Dictator.' Later, he made it possible for Charlie to get information in Washington as to how far he could or could not go in portraying this ticklish role.

"That is the way I enjoy doing things. It is much easier in Hollywood these days than it used to be. When I first went there, we had little social life. It was all very formal. We went to picture openings, formal parties and played bridge. The night before I came East, the Maxwell Andersons (he wrote 'Winterset'), the Kurt Weils (I adore his music) and the Bruno Franks came for dinner. We wore sweaters and slacks and ate around the swimming pool. They stayed until two in the morning and I was terribly flattered for the Andersons seldom go out."

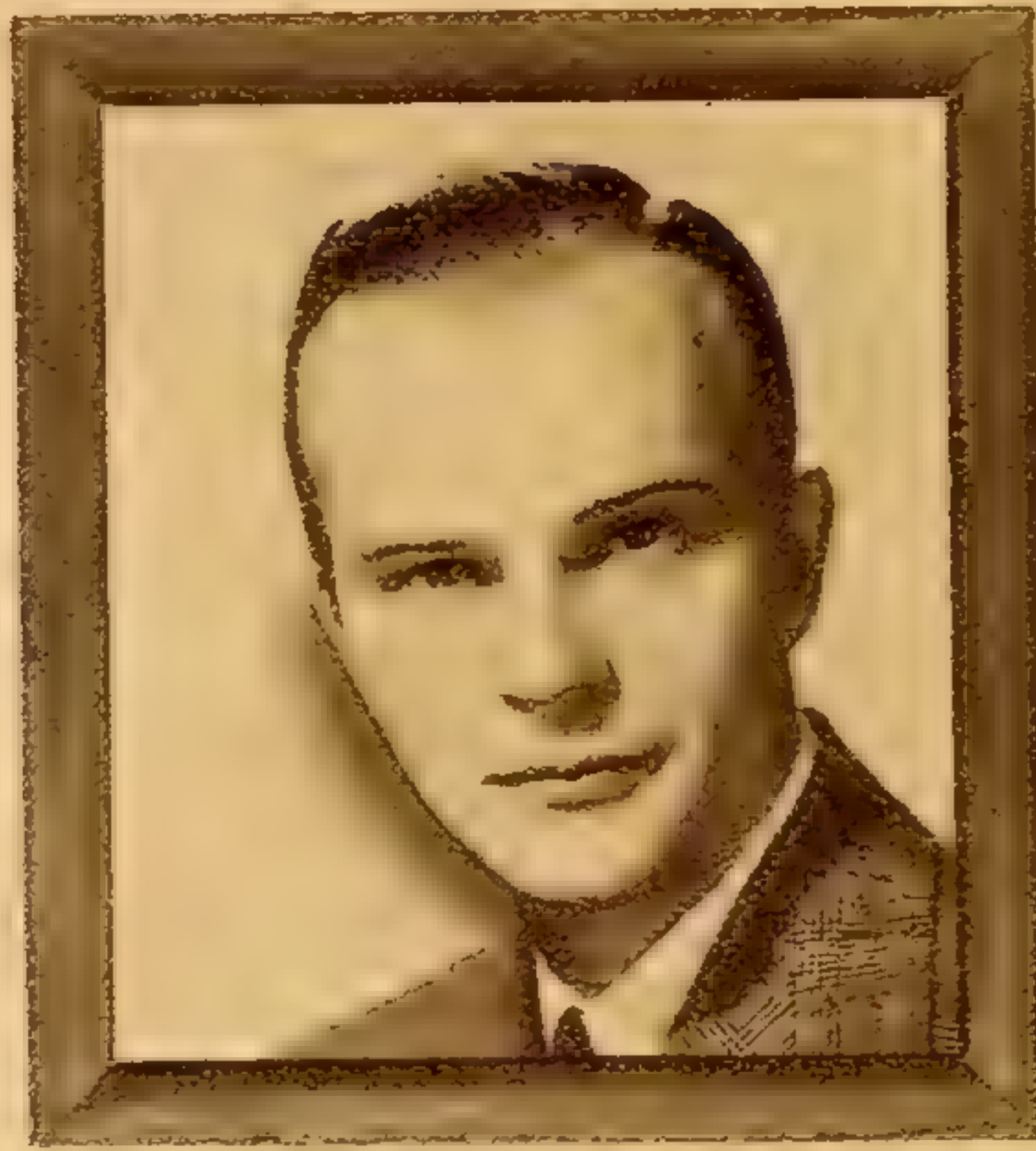
Miriam has amazing physical (Continued on page 83)







David Niven is tall, blond and extremely well built, an effect emphasized by an excellent tailor. He rides, plays tournament golf and is Hollywood's number one expert on skis. Right now, he's covering the field but don't let that fool you. He's 30, and all he's waiting for is The Girl.



Mrs. Bergen once tried to convince her son there wasn't a living to be made in ventriloquism. If Edgar can't live on \$500,000 then she was right, for that's the sum which pours in annually. By marrying, he could save about \$100,000 in taxes, but won't economize that way.



George Brent, 35, is the Cinema City Casanova. He claims to like aloneness, yet has deserted his solitude often enough to have his name significantly coupled with L. Young, G. Garbo, A. Louise and others. In between, he found time for three unsuccessful marriages.



The question is—what has this guy Stewart got? He's long-legged with a sort of charming awkwardness, and he has a great deal of boyish appeal without being immature. The ladies know him as a swell dancer, a witty conversationalist and a man who knows his way around.



Cesar Romero, 32, is another of the film city's bachelors who spreads his attention around. He has squired Loretta Young, Joan Crawford and Sonja Henie, but he evidently likes his independence. He rents two apartments in Hollywood—one for himself, the other for his parents.







Rosalind Russell has had thirty-one years of spinsterhood and thinks maybe enough's enough. She owns her home, hates to be called "Toots," is a poor golfer, but a good talker. Outstanding peculiarity: strict vegetarianism. Says Roz, "I think it's wrong and unhealthy to live alone."



At 27, Sonja Henie is said to carry over \$3,000,000 in insurance. Her staggering income allows her to indulge a love for diamonds, but it may encourage aspiring males to know that she dislikes champagne, saves a good part of her earnings and is a shrewd business woman.



Being a mother by adoption doesn't keep Loretta Young from dates. She has scads of them, but dodges proposals. A sense of humor, naturalness and intelligence are the traits she looks for in men. Loretta is 27, was married once—to Grant Withers—and was divorced in 1930.

# SHOPPING FOR MATES

## A preview of the 1940 entries in the Matrimonial Sweepstakes

SO MANY choice plums fell from the Celibate tree in 1939 that these stars have become conspicuous for their state of single blessedness. All have fabulous incomes and are rated the town's prize catches.

Not pictured, but also eligible for the marital leap as we go to press, are Greta Garbo, 33, whose name has been linked romantically with the late John Gilbert, George Brent, two noted directors, master musician Leopold Stokowski, and Hollywood's current diet expert, Dr. Gaylord Hauser; Miriam Hopkins, 37, three-times divorcee, and mother of an adopted son; Bette Davis, 31, recently divorced from Harmon Nelson; Greer Garson, who is 25 and has never been married; Jeffrey Lynn, 31, and Richard Greene, 25, who have yet to relinquish bachelorhood; William Powell, 47, who was once the husband of Carole Lombard, and Dennis O'Keefe, 27.



Make no mistakes about Olivia de Havilland. The young lady has stuff—enough wit and intelligence to last her all of her life. But we're told she's extremely hard to get. At 23, Livvy earns about \$1500 a week, has never been engaged nor has she ever fallen seriously in love.



Ambitious Romeos can prepare themselves for a jolt. Ann Sheridan, foremost exponent of sex appeal, is about as attainable as a Garbo. Her love life is currently edited by a doting studio and her bosses propose to keep her single. They last rejected a Los Angeles medico.





BY ROBERT

MCILWAIN

EVERYTHING  
UNDER CONTROL



## Bob Young didn't get his breaks because he was easy to handle—for he wasn't!

SOMEHOW THOSE private life specialists have reported him all cock-eyed. Robert Young may be the most normal, the most agreeable husband in Hollywood—but he certainly is no phlegmatic soul, indifferent to the dares of life. Nor is he dull as ditchwater, as most of the pretty pieces run up on him have left you thinking. He just has everything under control, finally.

They didn't give him his crack at movie acting because he was a steady and well-planned young man. He wasn't. The only reason he has such a good disposition is because it keeps him at M-G-M. He, too, stumbled upon the solid and indisputable fact that you do better when you holler less and beam amiably practically all of the time.

You don't hear him called hard to handle. But he will admit he once behaved quite differently than he has since success set in. Getting the breaks changed him.

It wasn't fun to be around him when he was a nobody. He was neither calm nor a nice conformist. Talk about your temperament! Bob was egotistical and moody and expected people to give in to his ideas because he was naturally right. If they didn't, he had no qualms about bawling them out.

"If anyone ever started out obnoxious and stubborn, I did," Bob said. "Even as a young kid, I got tired of my paper route, so I picked a corner and tried to get rich selling papers in my own original manner. I chose a spot where five streets came together and the commuters' street cars stopped. I didn't realize the drugstore was popular and that the commuters bought their papers there. I just stood and yelled at the top of my lungs, not only one come-on catch phrase, but half the front page. The drug-gist squawked. I moved across the street. Then the neighbors complained about my noise. The only commuter who ever demonstrated any loyalty was an old duck who'd try to hit me on top of the head with a wad of tobacco."

Now, he's commended as the ideal, safe and sane husband because he married his high school sweetheart and has two cute children. But until he rated big picture pay, Bob actually was in a continuous financial muddle.

"I couldn't make money at all," the wise investor of today confessed frankly. "I gave up my paper-selling and was the bane of the neighbors' existences because I pestered them with stain removers and all the stuff newspapers give kids for running themselves ragged."

"I built up to some terrific let-downs in high school. I wondered where I was headed for and used to envy kids that had a definite aim. I wanted to be interested in something so desperately. My elder brother, who was in the army, was our sole support. There was my mother and

another brother who worked as an extra in pictures. I got a job as an extra at Sennett's one summer vacation. I was unimpressed but it gave me a hunch I'd like acting. So I went out for the school plays the next fall.

"I was," grinned Bob, "very hammy. I was the 'big star' and was heartily disliked. I was the objectionable type of stickler for detail. I would pout at rehearsals. I took myself very seriously. Our senior class play, I remember, was an opera. I had to be urged into it because opera was a little beneath my dignity. I sang horribly. I was so self-assured that when a cue came for me to enter from behind some profile trees, I was downstairs eating a piece of pie. A tubby girl was alone on the stage waiting for me. She became so frightened she just stood there and developed a paroxysm of tears. Our audience took this for an emotional peak or something and tore the joint to pieces with applause for her, when I rushed on!

"From my experience, I count on luck one hundred per cent, when it comes to a theatrical career. After I left school, I met a woman who was a dramatic instructor. She put me on the right road—the Playhouse in Pasadena. She was entirely responsible for my becoming an actor."

IT WAS not, as the regulation Robert Young legend has it, his wife who egged him on toward that career. They met, incidentally, when he was a snooty freshman, and he had little use for her. It was puppy love—in reverse. She was annoyed at anyone who put on airs and that was what Bob was best at during his school years.

"One day I offered to treat her to a soda," Bob reminisced. "At the counter I discovered I hadn't enough change. She slipped some into my pocket so I wouldn't be embarrassed. That sold me on her." Yet they didn't go together from then on. They ran into each other occasionally for years.

"I was in plays over at Pasadena for four years. Through the Playhouse, three of us one day got a chance to try out for a little repertory company. They guaranteed fifteen weeks. I was the lucky one of the three. We played in high school auditoriums and travelled in autos. I was very thrilled and was getting paid for acting for the first time.

"Well," continued Bob, "when I ended that tour I paid off my friends and the dentist and wasn't even back where I started because I had no job at all. So I went home. Back to Boyle Heights, over by the Los Angeles River, a hefty skip from Hollywood. Came the great starvation period. I made the rounds of the agents, who were tougher to crack than the studios. One of them finally gave me a letter to Warners' casting director. (Continued on page 88)



Left, Bob with Florence Rice in a scene from his latest picture, "Miracles For Sale." He is now making "Northwest Passage," a pre-Revolutionary drama, with Spencer Tracy.

Bob and his missus met when he was just a "snooty" high school freshman who annoyed her with his airs. They saw each other only occasionally for several years. Then they fell in love.





JANICE LOGAN

## Your dreams of beauty

IN THE Far East, a woman's hand is the symbol of love and good luck, believed to hold the power of enchantment. We of the Western world may be a bit less romantic and more practical about it, but to us, too, a graceful, expressive, well-groomed hand talks louder of charm and poise and personality or the utter lack of them than any mere words can shout.

Hollywood, which sets the standards for most of us, is fully aware of the importance of lovely hands, and girls out there spend loads of time, money and energy training, grooming and beautifying their hands. It isn't just by accident that Loretta Young, Ginger Rogers, Greta Garbo, Isa Miranda, Janice Logan and all the rest have such exquisite hands that almost every man in the audience would give a king's ransom to hold them. Those girls on the camera coast know a thing or three about exercises, care and grooming that we more or less private citizens might practice with profit.


First of all, have you given much thought lately to the way you wash your hands? While it is true that hand skin is tougher than that which covers the rest of you, repeated washing is pretty devastating to the natural oils that skin needs to keep it soft and smooth and clear looking. Hands should always be washed in warm—never hot—water and a mild soap. A firm, medium bristled brush will help you to keep them fresh and immaculate looking and will not injure hands if you take certain other precautions.

Always dry your hands thoroughly, pushing back the cuticle with every stroke and working from the fingertips back toward the wrists. Follow


# HANDS TO HOLD

BY CAROL

CARTER



Nails should be filed toward the center to smooth, medium ovals.



Push back cuticle with a bit of cuticle softener twice daily.



## to the finger-tips can be a reality if you'll follow closely the way of the stars

the drying immediately with your favorite cream or lotion, again pushing back the cuticle and massaging up from the finger-tips. Creams and lotions not only soften, but protect your skin against sudden changes of temperature, overly dry houses and damp outside air.

If your hands already are rough and chapped, wash them as seldom as you respectably can, cleanse them frequently with a good cream or lotion and, every night after massaging them with a particularly rich emollient, put on a pair of those inexpensive, soft white cotton gloves especially made for the purpose. The gloves help keep the cream not only on your hands but off the bed linens.

Keep an orange stick near your hand brush, soap and lotion, so that you can clean under each nail tip and push back the cuticle every time you put your hands into water. You'll find this practise not only makes your weekly manicure much simpler, but also gives your hands that constantly well-groomed look. Stains on your hands sometimes need a special remover. Usually, though, if you'll give them a double scrubbing, followed by a double creaming, with the possible addition of a tomato or lemon rubbed over the discolored areas, you'll have very little worry on that score. A cake or bit of ground pumice stone always comes in handy for rough places on finger-tips and beside the nail edges. There are special bleaches for discolored hands, too. Most lotions contain a mild, safe quantity. Cucumber, lemon or buttermilk creams are also mildly whitening.

Hands need a lot of exercise and massage to keep them graceful and supple. There is nothing quite so pathetic and unlovely as tense, tight, nervous hands on an otherwise attractive girl. Try to keep yours open and relaxed and break them of short, choppy, unrestful gestures. Keep them still when you're out among people. Save the mannerisms and gesticulations till some time in front of your own mirror. You may be astonished to discover that they aren't nearly as devastating as you'd thought they were. In these days of stress and hurry and high-powered tension, nothing so charms a man and

puts him in a receptive mood more quickly than quiet, graceful, restful hands—and the poise that inevitably accompanies them.

Hand massage should be a part of your daily routine. While you're drying them, massage your wrists and fingers as if you were putting on a tight pair of new kid gloves. That's an excellent motion to slim and supple your hands, too. Always begin at the fingers and massage back toward wrists and elbows. Open and close your hands as often as you think of it during the day and evening, bending the fingers backward as far as they'll go.

IMAGINE you have water all over your hands, then try to shake it off—not too hard, just gently. Pulling on a towel or tough piece of paper as if it were taffy is another good exercise. Pretend for a few minutes that you're wringing out clothes dripping with water. Use a piece of paper or a heavy old towel for this one. It's a grand exercise for suppling the hands. It also firms the muscles of your upper arms.

Wrinkled hands can be warded off for literally years if you'll devote ten or fifteen minutes daily to massaging, twisting and otherwise stimulating the circulation in them. Of course, always use a cream with massage. Otherwise you'll stretch and irritate the skin and do a lot more harm than good. It is remarkable how much can be done toward reshaping stubby fingers, too, if you're really in earnest and willing to keep everlastingly at it. If you will take the thumb and forefinger of one hand and pull and press the fingers of the other constantly, as often as you think of it, in time you actually can narrow the tips to a certain extent.

Remember your arms, too. What's the use of having alabaster-like hands if all the loveliness stops at the wrists! It's like a beautifully made-up face on top of a dirty neck. Arms should have their daily brushing too, all the way up to the shoulders, followed by a kneading massage with your favorite cream or lotion. Top off the massage with a rub-down of alcohol or cologne whenever you can. That helps to keep the flesh firm and speedily revives neglected muscles.

Of course you know how important it is to keep elbows soft and immaculately clean. Why is it that so many girls seem to think that just because they can't see their own elbows that nobody else is going to? You'd be surprised how many girls have lost good dates because the stag line approached from the rear and caught a glimpse of their unsightly elbows! Every day—at least once—scrub those elbows of yours with a medium to soft brush and a rich warm soap lather. Dry them well, then massage in some extra rich cream or lotion, whichever you like best. You'll get a grateful response from even the most recalcitrant pair of elbows, and you'll look and feel like a different person.

Do you ever bite your finger nails? We sincerely hope not. The causes seem to be many and varied. It may be nervousness, self-consciousness, just plain carelessness in correcting a childish habit, or some other evidence of insufficient poise. Whatever the cause, though, there is one remedy which, simple as it may sound, almost always succeeds. That is a perfect manicure. Devote extra time and care to making your nails as enchantingly beautiful as you know how, keep this up faithfully in spite of even repeated setbacks and we'll wager that, before very long, pride in your new found beauty will overcome your erstwhile slovenly habit. Think this over too, next time that you're tempted: it takes at least six weeks to grow a nice, long, correctly shaped nail—often longer. Isn't that enough said about that?

As for your manicure itself, by all means have one at least once a week, and touch up your nails between times as often as necessary. Fine, smooth, well-groomed hands give you a poise and self-confidence that nothing else can replace. Keep a little kit of manicuring tools always ready. You'll need an emery board, orange wood stick, cotton and a pair of nail scissors (for extreme cases of unruly cuticle and hang-nails only). Have on hand a supply of oily polish remover, cuticle remover, cuticle oil, a special nail softener, several shades of polish, either liquid, cream or powder, a bit of powdered pumice, nail bleach, (Continued on page 69)



Buff nails in one direction only to strengthen and smooth them.



Liquid polish must be applied quickly with long, bold strokes.



Creams and lotions are especially important in wintry weather.



## When you meet Jane Bryan face to face, you are in for a real surprise!

WHEN JANE was playing in "Marked Woman," "The Sisters," and the others, I wasn't the slightest bit interested in her. She had a pet turtle named Ulysses, I'd heard, and a duck and three younger brothers with plain, down-to-earth American names, Billy, Jimmy and Don. Although there may be writers who can be "colorful" about such things, I'm not one of them. She didn't even look like a movie star—not the kind I've been born and raised with.

"The Old Maid" didn't change my mind. In spite of Bette Davis' saying, "Watch that girl!" in spite of the fact that she gave a vital, robust performance, in spite of the appreciation she rated from fans and critics, I still wasn't interested. A healthy, enthusiastic child, I thought, who happened to fit into a part cut to her measurements.

Then it was announced that she was to play opposite Muni in "We Are Not Alone." I said, "Such a piece of miscasting has never been heard of before. How can that bouncing Miss play the wronged, wan little dancer in the poignant Hilton tale? Might as well have cast Gable as Mr. Chips."

One day I was lunching in the Green Room on the Warner lot. Across from me sat a pale, young woman. I said, "Who is that?"

My companion answered, "Why, that's Janie Bryan." "Nonsense." I said rudely, "It is not."

But it was. And then and there I made silent apology to Jane. "You dope," I said to myself, "just because you've been raised on Dietrichs and Swansons and Crawfords and other lilies so gilded you can't tell whether they're lilies or onions, you're not excused for being put off the track by this normal looking youngster!"

Jane deceived me because she isn't the type for leg art, bathing suit layouts and burning captions. Jane deceived me because she is not "lithe and lissome" like Lamarr, being a mere five feet four inches in height. She has the added decoys of a rather round and freckled face, clear but unseductive gray eyes, and nondescript American colored hair. So, just because she looks and behaves like any young girl, I'd been blind to the rare jewels in that homespun little case.

Anyway, I asked for a luncheon date with Jane. A few days later we met, again in The Green Room. Jane said, "I'm going to order some exotic scrambled eggs and bacon."

Before the luncheon was over, I realized that that order,

given with a twinkle in the eye, was a little key to the character and personality of Jane. Because no one ever thought of "exotic" scrambled eggs until Jane thought of them and likewise no one ever thought of a movie star like Jane until Jane thought of it. I not only realized that Jane has a most amusing and maturely informed mind, but also that she is a rebel in our ranks. She has beauty—not the orchid beauty of some of our shiningest stars, but a wood violet beauty, wood violets which smell sweet long after orchids are sere at the edges.

Jane is a stark and simple fact in truth. Take her Past—twenty-one years of it—not a headline in it. Not a single desperate grief. Not a single unhappy love affair. No under-privileged years which might have carved premature maturity upon an immature heart. Why, she even has a mother *and* a father, not to mention a perfectly good home. Movie stars don't have mothers *and* fathers. They just have mothers. Beginning with the sisters Talmadge up to the present day of the sisters Lane, movie-star fathers are definitely not. Jane's father is a lawyer who has certainly not retreated from the scene.

Then there are those three younger brothers who treat Jane exactly as all younger brothers treat a sister. No worse, perhaps, certainly no better. When I asked Jane whether they were keen about her career, see all her pictures and ask for her autograph, she said, "If there is a soft-ball game on and one of my pictures is showing on the same night, where do *you* think they go?" The tone of her voice said, "If you have younger brothers of your own, you *know* where they go."

HAVING THESE brothers may explain why Jane is largely indifferent to clothes. It's what a girl does that gives her a score with kid brothers, not the way she's dolled up, fergoshsake. Jane says, "Even now, when I do get a quickie yen to buy some clothes, I come out of the shop with books, records, archery sets and not a sock to my name."

Jane was born here in Hollywood. I don't recall any other star who was actually born in Hollywood. Otherwise, the things Jane told me about her childhood were much as I had feared. She did own a turtle named Ulysses. She still owns a turtle. She also owns a bull-frog, a duck and, in place of football pennants and dance favors from the Coccoanut Grove and such, several rattler's skins and

Hollywood-born Jane Bryan was "discovered" while she was studying in Jean Muir's Workshop.

The role of the wan, pathetic dancer opposite Paul Muni in "We Are Not Alone" was Jane's real test.





## She's everything that a glamour girl isn't and all that a great actress should be

Suggest she remove her freckles and Jane says, "I won't. I like them." Suggest she dress up more, she says, "I'm comfortable the way I am."



bird nests adorn her boudoir. Recently her maid left her saying, "Them things give me the heebiejeebies! You need Frank Buck to tidy up for you, Miss Jane, I do declare!" Jane isn't tidy. Not only does her flair for Zoölogy manifest itself on shelves and walls but also books and records and scribbles make goulash of her floor.

She spent most of her time, when she was a youngster, clipping up and down the sidewalks in a car made out of wooden grocery boxes. She hated dolls. She was, and is, mortally afraid of groups of people. Jane can talk the tin ears off any one individual. But let there be two or three individuals and Jane does a shrinkage-into-her-shell which would give any psychiatrist a Roman holiday. When she was very small and her mother would ask her to say a how-de-do to visitors, Jane would stand on one fat, little leg, like a pelican, make an awful face, point to the guests and scream, "Monkeys!" Cute, wasn't it? (Her mother still doesn't think this was funny!)

Her most delightful memory is of going to Auntie Coontz's house down the street. Not only was Auntie Coontz's house a refuge in any sidewalk storm but also Auntie Coontz had a walnut tree in the front yard and the most enchanting habit of scooping out the walnut shells and filling them with tiny presents for a tiny Jane. Jane was enchanted, for this was fairytale stuff. Like all little realists, she loves fairytale stuff and even now "presents in just store boxes" seem pretty flat after Auntie Coontz's walnut shells. Note to any admirer who might want to present Jane with a diamond tiara or a limousine: Wrap gift in walnut shell.

Well, Jane went to public school and hated it. Her family took her out of public school and placed her in private school and she hated that. "Not because I hated to study," explains Jane, "but because I hated groups of people." The first time she was ever on the stage was when she was attending the Third Street School and was in the class play. She says, "I was a Snowball and I had to dance. I went clapping around out there and Mother was in the back row of the auditorium and kept flagging me and yelling, 'Here I am! Here I am!'"

Later on, Jane appeared in a couple of Shakespearean productions, also school plays. For one, she didn't have time to put the hem on her costume so that straggly threads were hanging all around, and for the other, she sewed up the legs of the pajamas (Continued on page 84)

Jane's too busy to step out much these days, but it's Eddie Albert whose ties she likes to straighten.

PRYIN' INTO  
Bryan

BY GLADYS HALL





The first round in Allan Jones' peculiar come-back fight was won when he appeared in "Honeymoon in Bali."

The second round is "The Great Victor Herbert." With Allan in this scene are Judith Barrett and Mary Martin.



## GROOMED FOR OBLIVION

WHEN ALLAN JONES co-starred with Jeanette MacDonald in "The Firefly" and was widely acclaimed, even by Nelson Eddy's fans, stardom

and a brilliant career seemed assured. His voice, good looks and screen personality had passed the severest test and the entire country was humming the "Donkey's Serenade." It was unthinkable that, overnight, Allan Jones, with his long-term contract, would be put upon the shelf, there to remain idle for eighteen months.

Yet that's exactly what happened. Allan was mystified and so was Hollywood. Studios usually rush stars who click at the box office into new pictures, but Allan drew only a mediocre part in "Everybody Sing." This was no successor to his dashing, cavalierish role in "The Firefly." After that there were no assignments.

Months passed by and Hollywood began whispering. The gossip columns did more—they printed that Allan Jones was washed up because of temperament. Others said that he had been too good in "Firefly," that Nelson Eddy, as senior star on the same lot, had to have his interests protected. Perhaps Mr. Eddy, unwittingly or no, was the stumbling block in Allan's career. Or was it Allan himself who had incurred the wrath of certain producers when he at first flatly refused to play a secondary role, after his major success with MacDonald? Perhaps he was being punished. Hollywood buzzed, but did Hollywood know?

After a year, Allan seemed resigned to what was obviously fate. He opened the Bel Air Riding Stables with Robert Young, and apparently turned his back on pictures. He worked from morning to night, either at the stables or on a tractor, plowing and improving his property and lots in Brentwood.

But early last summer, when Allan had despaired of ever coming back into his own, or had ceased to care particularly, the dark cloud that had been hanging over him suddenly lifted and revealed a silver lining. Overnight Allan rebounded to the top, with a new contract at a new studio, a popular radio program and a concert tour in the offing. Once more his future looked promising.

BY MAY MANN

Nevertheless, Hollywood began speculating. Could Allan come back? Could he regain popularity after such a long absence? Why had he

been out of pictures so long? How had his morale weathered the travail of watching his career pass into oblivion? Had he come through with chin up, shoulders back, his spirits high, his ambition fresh?

All this I contemplated as I turned in at the Joneses' drive one afternoon and happened, luckily, to find the family at home.

Irene Hervey, his slim and pretty wife, led me through the attractive living-room out to Allan's den. Here I saw a fireplace, a small bar, cozy chairs and wide sun windows which faced spreading lawns. From the window I could see a gaping hole in the earth where Allan had been excavating with his tractor. Eventually, I was told, the excavation would be a swimming pool.

To Irene, I mentioned a few of the things that had been running through my mind. I asked her if Allan would be sensitive about the subject. Hollywood stars, usually, love to speak in terms of success, but rarely in terms of failure. Irene reassured me.

"No one really knows just how much that boy suffered all those long months while he was idle," Irene confided. "I never felt so sorry for anyone in my life. Allan didn't know what to do with himself. He was hurt and puzzled by it all. I was in ill health at the time, and he tried to keep his problems to himself. Sometimes I'd wake up in the night and find him gone. He'd be pacing up and down the garden, frequently until dawn.

"Each morning Allan would rise early, a habit he formed when he worked on the six a.m. crews in a coal mine in Pennsylvania. He felt that he must be up and doing whether there was anything to be done or not.

"After breakfast he'd go off to the studio singing. Then he'd come home early and take me for a long drive. He asked permission to take a trip to Hawaii, but the studio told him to stand by ready for a call.

"All the while I noticed that (Continued on page 66)

**The case of Allan Jones, who hit the top and then was shelved for 18 months!**



# CHARTING THE STARS

SCREEN NAME	REAL NAME	BIRTHPLACE	BIRTHDATE	HEIGHT	WEIGHT	COLOR EYES	COLOR HAIR	EDUCATION
Aherne, Brian	Aherne, Brian deLacy	Worcester-shire, England	May 2, 1902	6'2"	186	Blue	Brown	Malvern College
Albert, Eddie	Heimberger, Edward Albert	Rock Island, Illinois	April 22, 1908	5'11"	160	Blue	Brown	University of Minnesota
Allen, Gracie	Allen, Grace	San Francisco, Calif.	July 26, 1902	5'0"	102	Brown	Black	Public School
Ameche, Don	Amici, Dominick Felix	Kenosha, Wisconsin	May 31, 1910	6'0"	170	Hazel	Brown	Four Universities
Annabella	Charpentier, Suzanne	Paris, France	July 14, 1912	5'4"	116	Brown	Blonde	A College in Paris
Arlen, Richard	Van Mattimore, Rich. S.	Charlottesville, Virginia	Sept. 1, 1900	5'11"	150	Blue	Brown	St. Thomas College
Arnold, Edward	Schneider, Guenther	New York, New York	Feb. 18, 1890	5'11"	200	Grey	Brown	Public School
Arthur, Jean	Greene, Gladys	New York, New York	Oct. 17, 1908	5'3"	110	Blue	Brown	High School
Astaire, Fred	Austerlitz, Frederick	Omaha, Nebraska	Nov. 26, 1900	5'9"	140	Brown	Brown	Private Schools
Astor, Mary	Langhanke, Lucille	Quincy, Illinois	May 3, 1906	5'5"	120	Brown	Auburn	Kenwood Loring School
Atwill, Lionel	Atwill, Lionel	Croydon, England	March 1, 1885	5'10½"	172	Grey	Brown	Mercer's Sch., London
Auer, Mischa	Ounskowski, Mischa	St. Petersburg, Russia	Nov. 17, 1905	6'2"	165	Brown	Brown	Ethical Cul. School, N. Y.
Autry, Gene	Autry, Gene	Tioga, Texas	Sept. 29, 1907	6'0"	165	Blue	Brown	High School
Ayres, Lew	Ayer, Frederick Lewis	Minneapolis, Minnesota	Dec. 28, 1908	5'9"	150	Blue	Brown	University of Arizona
Bainter, Fay	Bainter, Fay	Los Angeles, California	Dec. 7, 1892	5'5"	112	Brown	Brown	High School
Baker, Bob	Weed, Leland T.	Forest City, Iowa	Nov. 8, 1914	6'0"	180	Grey	Sandy	High School
Ball, Lucille	Ball, Lucille	Butte, Montana	Aug. 6, 1911	5'6½"	120	Blue	Blonde	Musical Inst. of Chautauqua
Bancroft, George	Bancroft, George	Philadelphia, Pennsylvania	Sept. 30, 1882	6'2"	195	Brown	Brown	Annapolis Naval Academy
Bari, Lynn	Bitzer, Marjorie	Roanoke, Virginia	Dec. 18, 1920	5'3½"	110	Hazel	Brown	Private Schools
Barnes, Binnie	Enoyce, Gittell	London, England	Mar. 25, 1908	5'6"	122	Hazel	Titian	Public School
Barrett, Judith	Kelly, Lucille	Arlington, Texas	Feb. 2, 1914	5'2½"	107	Brown	Brown	Public School
Barrie, Wendy	Jenkins, Margaret W.	Hong Kong, China	Apr. 18, 1913	5'5"	118	Blue	Gold	Private Schools
Barrymore, John	Blythe, John	Philadelphia, Pennsylvania	Feb. 15, 1882	5'10"	150	Grey	Grey	Private Schools

(Continued on page 96)



Doin' the town  
with Jules Buck  
and his candid  
camera flashes



Ronald Colman and Wife Benita Hume, getting set for a drive. They'll celebrate two years of marital bliss on September 30, 1940.



Actress-singer Shirley Ross, looking a bit startled, is snapped at the Cocoanut Grove with Hubby Ken Dolan, who is a well-known ten per center (agent to you).



Bob Hope (note initialed cufflinks) amusing Mrs. MacMurray, who adds a new note of chic with a camellia at the back of her head.



Lunching at the La Conga, velvet topped Anne Shirley and Husband John Payne. 'Tis rumored he will soon become a band leader.



We, too, would give our undivided attention, as Thomas Mitchell does, to newcomer Helene Whitney. Helene makes her first screen appearance in "The Hunchback of Notre Dame."



Arleen Whelan with her number one beau, Alex D'Arcy. Her hat is a match to the lining of her sleeves and pocket of her dress.



One of the tallest women in film-land, Mrs. Milland obviously enjoys dancing with Ray; Mr. M. seems to feel the same way about it.



Those on-again, off-again romancers—lawyer Greg Bautzer and the comely Lana Turner—dining at the Victor Hugo. Lana's sporting one of those cute collegiate "sharpie" hats.



He beats his own set of drums and would like to be a band leader, so Jackie Cooper takes Pat Stewart to hear another leader strut his stuff.

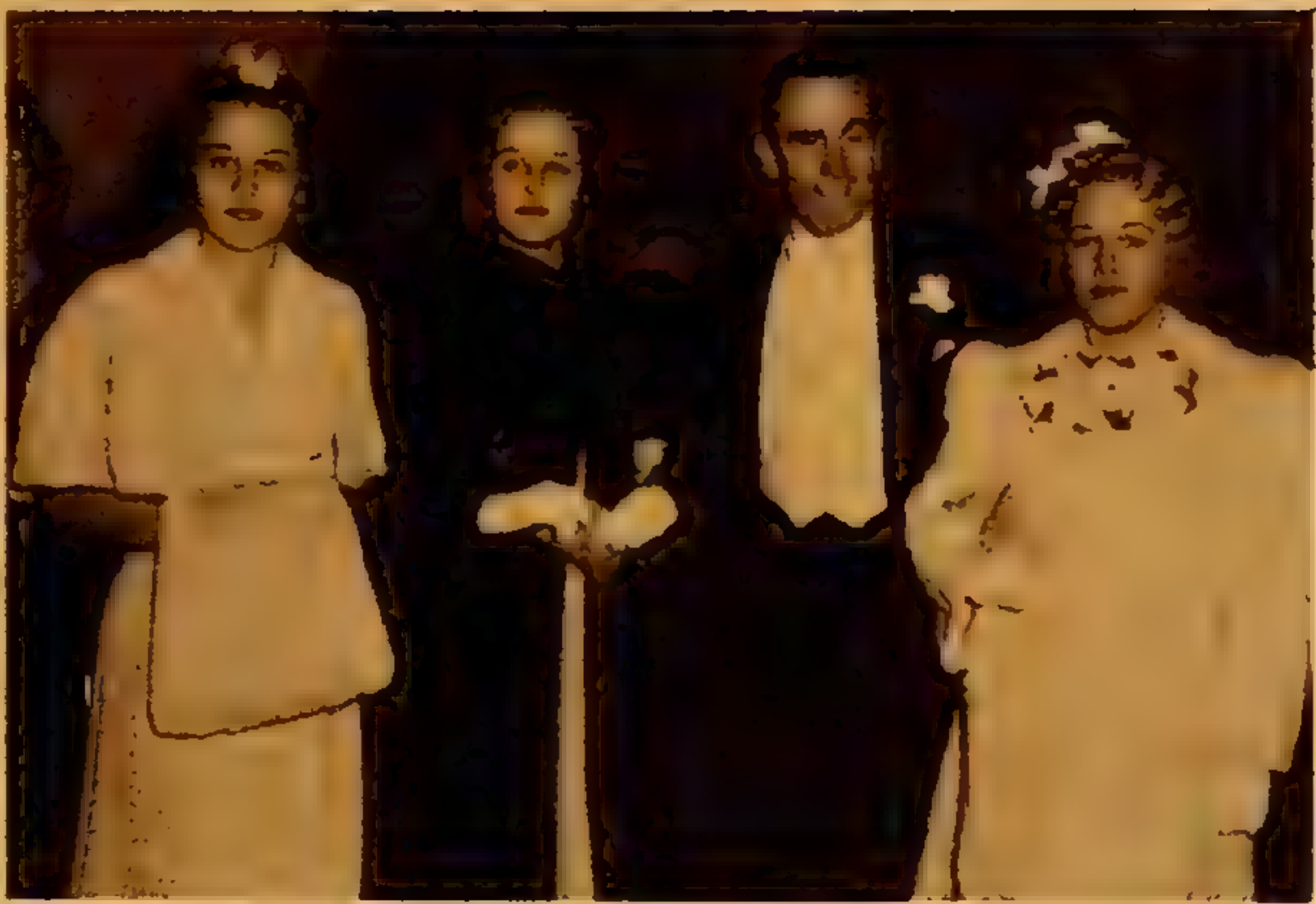


Mr. and Mrs. Richard Barthelmess are pleased about something. The pearls she is wearing were an anniversary gift from Dick.



Diamond clips fasten Mary Healy's net backed capelet. Evidently Franchot Tone approves of Mary as a dining and wining partner, for they're a frequent twosome.





Multi-millionaire Harold Lloyd, his wife and daughters, Gloria and Margaret, attend a preview. Mrs. Lloyd, the former Mildred Davis, was once Harold's leading lady.



"I only have eyes for you" is what Pat O'Brien tells Mrs. Pat at the Beverly Hills Hotel. Those jewels also express Pat's admiration.



Maureen O'Sullivan at the Brown Derby with Hubby John Farrow, who besides being an up and coming film director, authored that best-seller, "Damien, the Lèper."



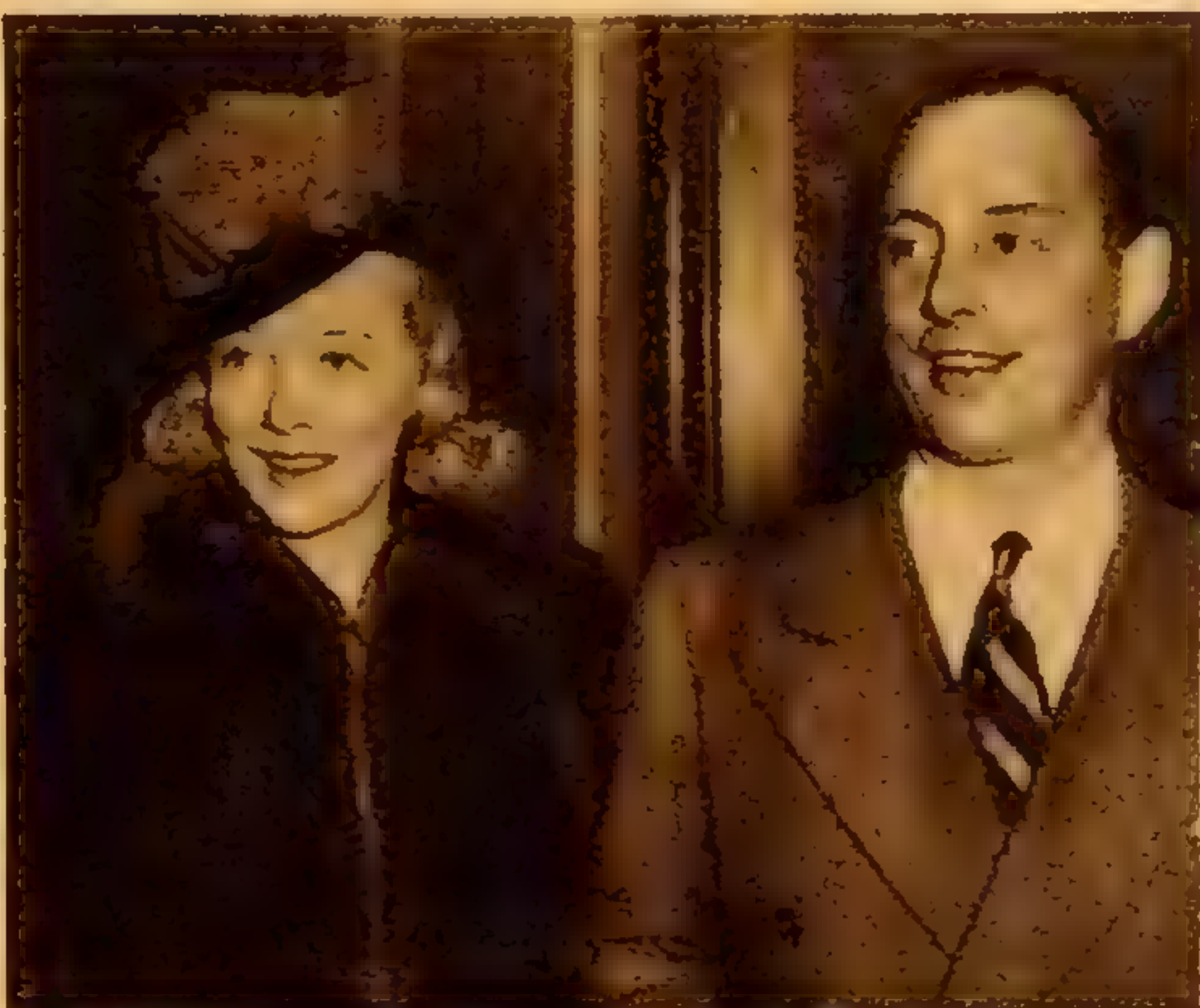
Brian Aherne flashing a polka dot bow tie at the Lamaze, and Wife Joan Fontaine in a silver fox toque and lace-trimmed crepe dress.



"Orchids to you," says Edward G. to Mrs. Robinson; or is it something on the serious side that Art Collector Eddie is discussing?



"Gesundheit, Billy Gilbert!" say Olivia de Havilland and Edgar Bergen. Livvy attends a Sunday night radio broadcast wearing a pair of very tricky gold turban clips.



Preview-minded producer J. Walter Reuben and his spouse, mink-coated Virginia Bruce, who believes in head-lighting the velvet bow.



Jon Hall takes Wife Frances Langford dancing at the Cocoanut Grove. The husky-voiced singer still favors the upswept hair-do.



Supping at the Beverly Wilshire are Peter Lorre, Judith Barrett, Beverly Roberts and Billy Seymour. Billy is the gentleman from whom most of the stars buy their jewels.



The Louis Haywards go previewing, he in a hounds-tooth checked coat; Ida Lupino in a quilted dress, jeweled clip and gold earrings.



What the well-dressed movie cowboy wears when dancing. The Gene Autrys must be celebrating, for they rarely go steppin'.



# ERA

## Best bibs and tuckers to pay for "Rigoletto"

HOLLYWOOD:—There was a great commotion in front of the Shrine Auditorium. It was the opening night of a week of performances by the San Francisco Opera Company. Lily Pons and Lawrence Tibbett were going to sing the leading roles in the opera "Rigoletto" and the whole town was sure to turn out for the gala occasion.

The fans had figured this out and were lined up outside the entrance, impatiently waiting. To them, what went on within the large auditorium was of small consequence. Their show was on the outside and they knew it would have a star-studded cast.

After several false alarms, there was an excited shriek from the crowd as Jeanette MacDonald and Hubby Gene Raymond arrived. Jeanette's waist-length sable jacket with a little-girl collar topped a midnight blue crepe, form-fitting gown with a front slit skirt. She carried a metallic brocade evening bag and a velvet pouch that held her opera glasses. Gene looked very handsome in his top hat and tails.

Another whoop from the fans announced Nelson Eddy and his wife, Ann. Over her black velvet gown with its white chiffon bodice, Ann wore a jaunty ermine jacket with exaggerated shoulders, three-quarter sleeves and four trim pockets. Nelson Eddy wore a white crepe scarf tied ascot style in the neck of his double-breasted overcoat.

Next to make their appearance were Adolphe Menjou and his lovely wife, Verree Teasdale. Her knee-length wrap of ermine was lined with black satin to match her gown. An orchid corsage was pinned to her shoulder. Adolphe's evening costume was, as usual, meticulously complete even to white gloves.

A wild shout of "Irene Dunne!" rang out and Irene and her husband, Dr. Griffin, came into view. Her floor-length, red wool coat had a decolleté draped bodice and a corseleted midriff. Her gown was white satin with a very deep, scalloped border of chiffon embroidered with gold bullion. Her only jewelry was a diamond floral pin which she wore on her coat.

Designer Adrian and his bride, Janet Gaynor, followed. She wore a velvet wrap with moulded bodice, full skirt, and sleeves with little capes. Gold and jeweled encrusted embroidery in a large bow motif adorned the front of the bodice. She carried a tiny mink muff that had a velvet ruffle around its opening.

Then the fans spotted Spencer Tracy and his wife. Mrs. Tracy's taffeta gown was vertically striped with black, gold and several of the violet shades. Her knee-length cape was ermine.

Soon the show on the outside was over, the fans disappeared for a few hours and the crystal clear notes of Lily Pons and the deep, rich voice of Lawrence Tibbett held the stage.



Gene Raymond and song-bird,  
Jeanette MacDonald.



Dr. Francis Griffin and wife,  
Irene Dunne.





Galli-Curci, Ann Franklin Eddy  
and Nelson Eddy.



The Adolphe Menjous—she's  
Verree Teasdale, you know.



Newlyweds, Janet Gaynor and  
Designer Adrian.



The Spencer Tracys on open-  
ing night of the opera.



# Good News for the readers of Modern Screen



## \$2.50. PLEASE!

Asked about the lack of romance in her life, Eleanor Powell explained with the simple statement "No time." It's a fact that she spends every waking hour either at the studio or practicing new steps in her rumpus-room at home. The other night, though, she accepted a date with Jimmy Stewart and determined to spend the evening with nary a thought of careers. Since they both love spaghetti, a small Italian restaurant was chosen for dinner. Before the second course, Eleanor asked to borrow a pencil and began marking up the squares in the checkerboard cloth. "Please excuse me," she said to Jimmy, "but I've just been struck with a wonderful idea. A checker-board dance! See, the steps will go like this in the various squares." Jimmy was willing to excuse her, but the horrified waiter wasn't. "That'll cost you \$2.50, madam," he said sternly. Patrons were amazed to see Eleanor fold up the table-cloth after dinner, tuck it under her arm and nonchalantly leave with her escort.

## LIVE WIRES

Jeffrey Lynn and Bill Lundigan were chuckling over their morning's work as they lunched together in the commissary. They had had to make one scene together eight times. "And what's so funny about that?" asked Pat O'Brien. "Bet you were driving the director crazy by not being able to act your parts right." "That's right, we were," laughed the boys. "We're both corpses in the scene and he didn't like the way we played dead."

## STUFFED HEAD

Robert Montgomery overheard two extras on the set discussing a certain leading man's toupee. "Why, you'd never know it wasn't his own hair," said one of them. "It's such a swell job of—say, what do you call it?" His companion didn't know the word, either, so Montgomery helped them out. "It's a swell job," he said, "of taxidermy."

## OH, TO BE IN ENGLAND

When Merle Oberon appeared in the Silver Theatre production of "Last Crossing," there was a genuine nostalgic note throughout her performance as she played the part of an actress going home to England. Tears filled her eyes every time she rehearsed the passage. "There's nothing to tell about England that you haven't already read. It's foggy, green and utterly lovely." And you can discount those rumors about the star's divorce from Alexander Korda. Merle's looking forward to the time when she and her husband can settle down in England to spend the rest of their days together.

## WHO'S BOSS HERE?

Jeanette MacDonald's Skye terrier, Sissie, has a very unfeminine trait. She can't stand silly hats. Whenever one of the star's friends arrives, the pooch sets up a wail—the volume depending on how screwy the lady's chapeau happens to be. The reception accorded her mistress' hats is the same. "Rather than distress Sissie," Jeanette laughs, "I grab for my hat before my latch-key."





**Our tireless reporter, Lois Svensrud, brings you the latest movie chatter**

### MISCHA'S LANDSCAPING

The Auers are deep in plans for that new home which they're planning to build in the San Fernando Valley—adjoining the property of the Clark Gables. "The house will be a rambling, comfortable sort of place," says Mischa. "And I'm going to build a race-track all around it. All my life I've wanted to live in the middle of a race-track."



### WHY, CONRAD!

At the Silver Theatre radio rehearsal, Carole Lombard and Conrad Nagel were deep in a discussion while waiting their turns for rehearsal. Eavesdropping resulted in the discovery that the conversation was about citrus fruit culture. Both Carole and Conrad had definite ideas on the best ways to cultivate crops of oranges and lemons. The discussion finally got so heated that Carole said, "Well, before we get into a fight over this, I'll admit that maybe you're right. After all, we have only four acres of citrus trees on our place." Nagel looked shamefaced. "That's decent of you," he said, "because I'll have to confess that on my place at Malibu I have only one orange tree."



### THE NEW GARBO

Undoubtedly, Dr. Gaylord Hauser is influencing more than Greta Garbo's diet. She has suddenly become clothes conscious, with Irene, favorite designer of the stars, turning out a wardrobe that would make Mrs. Harrison Williams' mouth water. Most interesting item in it is a formal evening gown—which, believe it or not, is the first one in the Garbo personal wardrobe. To prove beyond any doubt that there's a new feminine Garbo, she appeared at a department-store jewelry counter the other day and asked to see lapel gadgets. The flustered sales girl asked if the Silent One had any particular type in mind and the answer was, "No. Just so they're silly. You know, like bugs and bird-cages."



### SLAVE TO HABIT

Don Ameche was told in no uncertain terms by his studio that he must take a vacation of at least two months. Two whole months sounded grand to Don, and he began looking around for a place to spend it. New York was out, since he had just recently been there. Northern California had lost its charms for him and the boat trip to Honolulu wasn't appealing. So after a week in Palm Springs, Don returned home. Every morning he called the studio—to find out when he could come back to work!

### SNOOTY PUP

Anne Shirley and John Payne find that home is again a place of peace, since they traded their streamlined dachshund for a fat and placid cocker spaniel. The dachshund, sent them by a fan, was a bit on the experimental side. No matter who came to the house, friend or foe, the pooch would take a tentative nip at them. It got so that when the doorbell rang, Anne and Johnny would get out the mercurochrome before opening the door. When the dog made a pass at Anne's ankle one evening, the Paynes decided the time for parting had come. They traded dogs with friends in the country and have learned that the dachshund is lovable as a lamb in its new home. "Obviously," says John, "it didn't care for the movie crowd."

### NO STATEMENT

Ann Sothern met Mickey Rooney the other day on the studio lot and stopped him to say that she had named her Yorkshire Terrier puppy "Mickey" because the dog looked so much like him. "Why, thanks, Miss Sothern," said Mickey, "but I can't make any statement at this time—not until my lawyer's seen your pooch."







### LONESOME LIVVY

Olivia de Havilland has suddenly turned bachelor girl. Now that sister Joan is married, she's told her mother there is no need for her to stay in Hollywood just to watch over Olivia. So Mrs. Fontaine is spending most of her time in Saratoga with her husband, with only an occasional trip south to check up on Livvy's housekeeping. Olivia's keeping the same house that she had with Joan and her mother—a modest, pretty place in a neighborhood far removed from the Hollywood haunts. She is having a fine time being independent, but somehow finds herself at least twice a week at the Ahernes because "it's so much like home."



### HOPE THEY WERE NUMBERED!

Carol Ann, Wallace Beery's eight-year-old pride and joy, accompanied him to a recent radio rehearsal. She was underfoot so much that Wally said, "Look, everybody around here has to work, so why don't you keep my script for me when I'm not using it?" Carol Ann was delighted and feeling very important until she and her father started up the stairs to the stage, three minutes before the broadcast. Half-way up, she stumbled and the script scattered like a snowfall down the steps. Three ushers, the show's director and the star scrambled around on hands and knees and rescued the ages just in the nick of time.

### IT WAS A GOOD IDEA

If there's one thing Margaret Sullivan de-tests, it's giving up time for fittings. So when she was called in for a consultation with Adrian over her clothes for "Shop Around The Corner," Maggie made up her mind she wouldn't okay any of his ideas. Instead, she'd save time and temper by assembling her wardrobe on Hollywood Boulevard that afternoon. She tore from one shop to another on the boulevard, then found that she would have to come back the next day and shop some more. By evening, completely worn out, she had an ensemble that suited her. Next morning, Maggie triumphantly appeared on the set in her new outfit and was met by the director's amazed, "Has Adrian lost his mind?" Poor Maggie crept off the set and made a bee-line for Adrian's department.

### BRENDA'S JOYS

Brenda Joyce is the despair of her studio. Movie stars, you know, are supposed to do exciting things and be seen at the right places so the word will get around that they're truly glamour girls. But Brenda's acting just like she did when she was a college girl. "Sorority dances and teas take up most of my leisure time," Brenda told us. "Every Sunday, of course, Owen and I do just as we always have. We take the car to the foot of a hiking trail somewhere around Los Angeles, and spend the whole day clambering over mountains. I don't suppose it does sound interesting to a lot of people," she admitted, "but then, hangovers have never sounded interesting to me." Owen Ward, incidentally, is the University of Southern California student who was Brenda's "steady" during campus days.



### A RAFT OF ROMANCE

Most interesting romance around town is the Shearer-Raft one. Both stars vehemently denied that they were even friends a few weeks ago, but now are seen together constantly. Norma's appearance at Hedy Lamarr's birthday party, with Raft as her escort, caused considerable speculation. This event has been followed by an almost nightly dinner date or night club jaunt. No doubt that Norma's fallen under the influence of the dashing Raft, for she's affecting a gay caballero touch in her wardrobe, even to tasselled toreador hats.

### THE AFFAIRS OF ANATOLE

You can look for Ann Sheridan becoming Mrs. Anatole Litvak one of these days. Though Ann says she is determined to live alone and like it for awhile, she doesn't deny that eventually Mr. L. may change her mind. There are no romances rumored for his "ex," Miriam Hopkins, now on location for "Virginia City." With the number of pictures lined up by the Warner Brothers for her, it's doubtful whether she could squeeze a date into the schedule.

### DIDJA KNOW

That Jane Withers very seldom gets recognized by autograph fans these days because she's changed so much while growing up . . . That Edgar Bergen's hobby is whittling out new dummies, but that he's never yet been successful at making any that surpass Charlie McCarthy or Mortimer Snerd . . . That Marlene Dietrich's husband, Rudolph Seiber, has followed Marlene's lead and taken out United States citizenship papers . . . That Steffi Duna, who is always cast as a Spanish dancer, was really born in Hungary . . . That Hedy Lamarr's feet are much larger than Garbo's . . . That Spencer Tracy is still talking about the time he met Henry Ford . . . That Bill Powell hops off for a South American vacation in the spring . . . That Charlie Chaplin's picture will take at least another eight months to finish, and Walt Disney's "Bambi" will take a year and a half more . . . That the younger generation has voted Judy Garland's taffy pull during the Holiday season as the best party of the year . . . That Bette Davis still wants to do a New York stage play, in spite of her compromise with Warners on her forthcoming movies . . . That the swimming pool at the Gable-Lombard ranch is a rustic ole swimmin' hole instead of the usual streamlined Hollywood model?

### GINGER GETS A SCOLDING

When the "Primrose Path" company was on location at Carmel-By-The-Sea, Ginger Rogers and several of the cast wandered into Whitney's for a malted milk. Mr. Whitney himself was dishing up the malts that afternoon and, rushing to serve all the unexpected customers, he upset a full glassful into Ginger's lap. The shock brought some hot words to Ginger's lips, which were promptly followed by an apology and reassurance to Mr. Whitney that she knew he couldn't help it. "That's all right, girlie," he said, "but I bet you'd be ashamed if Ginger Rogers had come in with these people and heard you." Ginger hung her brunette head and admitted that she would indeed have been ashamed.



## SHORT SHOTS

Gracie Allen is very busy these days with her newest hobby. She's taking hula lessons . . . The town is raising eyebrows in surprise at the sudden change in Peter Lorre. He's suddenly become interested in night clubs, Palm Springs relaxation activities and preview showings of the new pictures . . . Judy Garland and Mickey Rooney have made a commercial recording of the new tune "Oceans Apart," music and lyrics by Rooney and Sidney Miller . . . Brian Aherne gave his new bride, Joan Fontaine, a complete set of golfing equipment for her birthday . . . Buster Keaton made such a big hit in "Hollywood Cavalcade" that he's been signed to do a talkie version of some of his former silent hits . . . Roz Russell has been having a lot of fun turning the tables on interviewers who visit the "His Girl Friday" sets. She takes pad and pencil in hand and asks questions faster than the invaders can work. . . . Slapsy Maxie celebrated the second anniversary of his cafe opening with a party, the proceeds of which went to the Children's Hospital . . . Sonja Henie has learned to drive her own car since coming back from her summer in Norway . . . The reason you're hearing Jean Arthur on so many radio broadcasts these days is because she finally conquered her fear of the mike . . . Freddie Bartholomew had to learn to smoke a pipe for "Swiss Family Robinson," and was he sick . . . Fred Astaire turned down an offer to do a dancing picture with Ginger Rogers because he wants to go back to Broadway for a season . . . Joan Crawford wears rubber tights in her new picture because she spends so much time submerged in swamps.

## CONCERT TOURS

Jeanette MacDonald starts another concert tour after the first of the year. This time she will skip the small towns and concentrate on the larger places, with Dallas, Texas, the first stop. Nelson Eddy leaves on his tour about the same time, but they've mapped their trips so they won't be within 250 miles of each other at any time. Nope, there's no feud between the two—just an agreement that business will be better for both of them this way.

## LETTER OF INTRODUCTION

Sonja Henie's newest boy-friend is Clayton Moore, formerly a Chicago trapeze artist but now playing in "Pago Pago." Clayton was once Lupe Velez' boy-friend—but that was before he became a client of agent Vic Orsatti. All of Orsatti's clients have been giving Sonja the grand rush, as witness the recent Allen Curtis romance. Vic's selling point to prospective male customers is "Become a client of mine, and I'll introduce you to Sonja Henie."

## RENO-BOUND

With Edna Best Reno-bound, the wedding bells aren't far off for Herbert Marshall and Lee Russell. Edna Best and agent Nat Wolff are just as busy with their honeymoon plans, too. Incidentally, on this last trip to Hollywood, the English actress brought Sara Lynn Marshall, Bart Marshall's six-year-old daughter. Sara Lynn's fragile pink and white beauty looks like definite movie

material, though her mother has no idea of letting her step in front of a camera. She says she has enough worries now, with her eighteen-year-old twin sons ready to go to war at any minute, without having her daughter in the movies!

## AT FARMER'S MARKET

Eugene Pallette, one of the market's best customers, ordering from nearly every shop in the place for one of his famous dinners . . . Director and Mrs. Frank Borzage debating over whether to have spinach or brussels sprouts for dinner, then deciding on artichokes. . . . Taylor's sausage stand doing a sell-out business because Stu Erwin told his pals about wife June Collyer's new recipe for sausage dressing in the holiday turkeys . . . Hedy Lamarr, with an ice-cream cone in one hand, pointing out her preferences at a fruits and vegetable stand.

## VERSATILE BELA

When Bela Lugosi had a call from the Walt Disney studios the other day, he proceeded over there considerably perplexed about what kind of role the cartoonist had dreamed up for him. The actor was met by Disney and Leopold Stokowski. "Mr. Stokowski will direct his orchestra in music symbolizing the eruption of a volcano," Disney explained, "and will you please interpret the volcano?" Lugosi admitted it was something of a shock to be called on for anything of this nature, but, being of the old school, he launched into the assignment. So successful was his interpretation that moving pictures were taken of him. These will later be used as models by the Disney artists when drawing the erupting volcano for the animated cartoon. "Guess I'm one actor," said Lugosi, when it was all over, "who doesn't have to worry about being typed."

## NOTHING IF NOT FRANK

Mischa Auer has announced the perfect formula for seeing the opera. "Miss the first act," he says, "see the second, then retire to the lobby for a cigarette and forget to go back." The actor made his announcement in the lobby of the Philharmonic on opening night of the opera season, to an aghast crowd of movie stars who had grimly determined to "do the opera." When the bell rang for the third act, Mischa found that he wasn't the only man left in the lobby. Slapsy Maxie Rosenbloom was at his elbow. "I told my mother and the wife to go in without me," he said, and lowering his voice added, "Confidentially, it steenks."

## BED-RIDDEN BAKER

Frances Langford, Ken Murray and Kenny Baker made a decided hit when they appeared together at the Paramount Theatre in Los Angeles. Their act was a great success, going over without a hitch until the Sunday matinee—which starts at 11:00 a. m. Kenny Baker came on, all smiles, then stopped dead. He couldn't remember a line! After an awkward pause, Frances managed to edge up to him and whisper a word. The audience was tittering by this time, but ended up by laughing with Kenny when he explained, "Gee, I haven't been up this early on Sunday morning for ten years. Guess I'm here in the body, but the spirit's still in bed."

## THAT'S RIGHT, JUDY!

Judy Garland is really doing the night-spots lately. Lind Hayes, Grace Hayes' son, is the current escort, but the list of Judy's dates during the last two months could fill a book. When asked about the sudden social activities, Judy said, "Well, gee, when a girl gets a new mink coat, there's no sense in keeping it at home, is there?"

## MYRNA, THE HOUSEWIFE

When Myrna Loy was called by her studio the other morning to come in for a wardrobe fitting, the star completely awed them with her surprise reply. "I can't come for about an hour and a half," she said. "I'm putting up marmalade." And very special marmalade it was, too, she explained, because the oranges were the first crop from the Hornblows' own trees. One thing you can be very sure of—Myrna's agricultural pursuits are the truth and the whole truth, s'help her! She says since her childhood days on a farm, nothing's made her so completely happy as bringing in her own crop of vegetables or fruit—even if a whole new crop of freckles is included, it's still worth it.

## FAIR ENOUGH

Latest news from the Tyrone Power home is that Ty's taking French lessons, though not from his wife. And Annabella's taking daily golf lessons from a professional. Seems the two have struck a bargain—Tyrone will go in for culture if the little woman will become more interested in sports. "Annabella calls it compromise," says Tyrone, "but no matter how you look at it, two hours a day with a French teacher is the Supreme Sacrifice." And he means it!

## BEAUTIFUL RICHARD

No doubt about the serious intentions of Richard Greene and Virginia Field. The two have been inquiring around town about architects and interior decorators and spending Sunday afternoons looking at lots. Virginia modelled some gowns at a charity luncheon the other day and certainly stole the show with her radiant appearance. Accused of being in love, Virginia said, "Certainly, I'm in love with Dick. Very much indeed. But I hope he'll grow up and lose his looks."

## MAUREEN O'HARA

Maureen O'Hara, the beauteous Irish lass who is in "Hunchback of Notre Dame," has led a very quiet life since coming to Hollywood. With her mother, she has lived at the Garden of Allah, and their chief diversions of an evening have been a movie or a bridge game with their next-door neighbors, the Charles Laughtons. Hollywood parties or movie stars have been nothing in Maureen's life, for she'd rather sit and write letters to George Brown, the Englishman whom she married just before heading for Hollywood. But now news comes that there'll be an annulment of the marriage in the very near future. The line, gentlemen, forms to the right. However, it had better be told right now—Maureen's a jiu-jitsu expert, having studied that fine art for two years. (Continued on page 74)



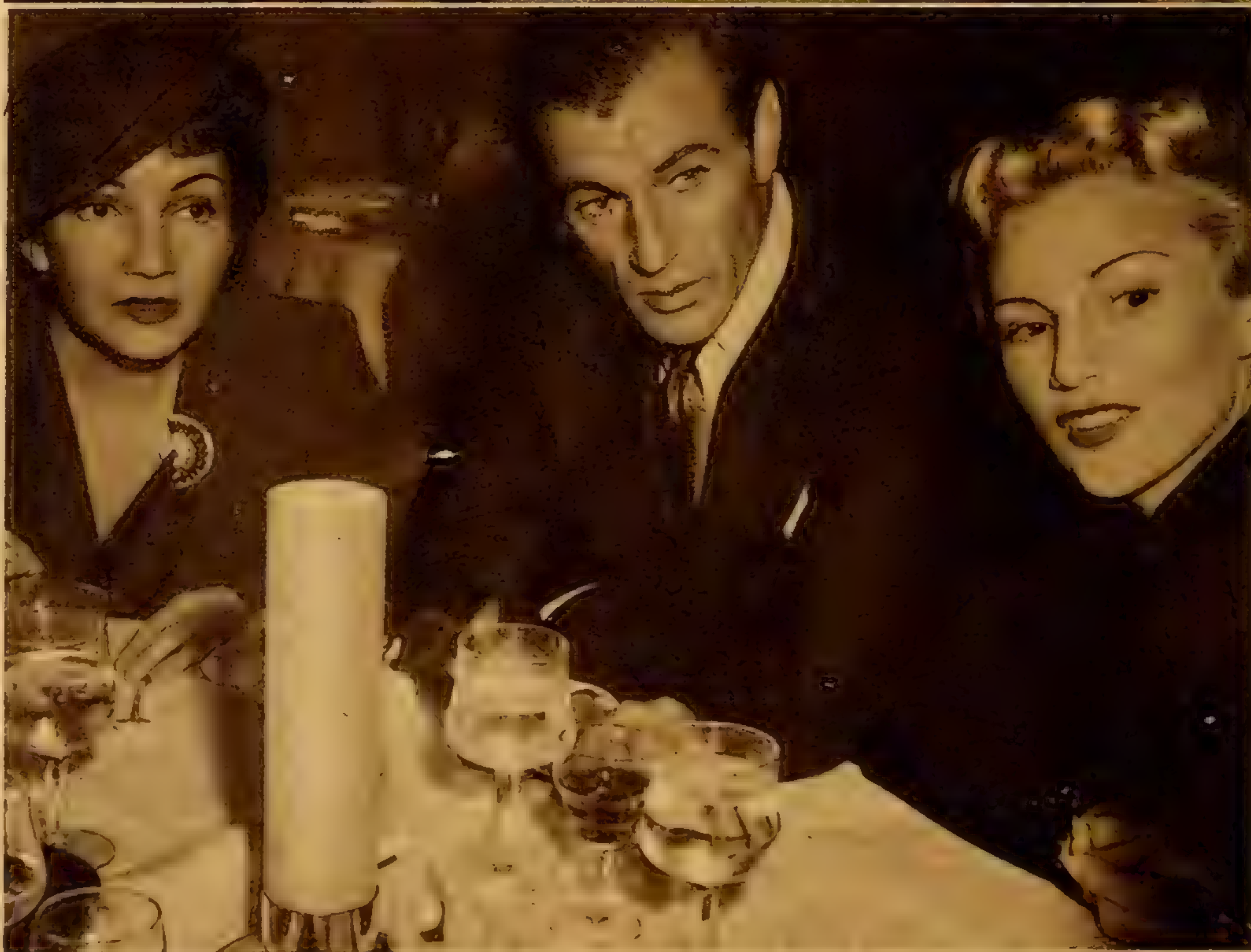
Hedy Lamarr, with velvet band in flowing hair, looks like a little girl playing hostess at her birthday party. And that's just what she is! Hubby Gene Markey gave the party in the Florentine Room of the Beverly-Wilshire Hotel. Hedy's wearing a cover-up model of black satin with a basque jacket buttoned snugly up the front. Myrna Loy, one of the guests, looks mighty perky with that curled feather tied to her hair with a small velvet bow. It matches her pink satin gown. It matches her pink satin gown.

Below, George Raft and Norma Shearer were also at the Lamarr party. Yes, he's been escorting her about ever since she returned to Hollywood after her New York illness. The severity of her quaint, heavy black satin gown is broken by the novel use of the white fringed scarf.



Loretta Young is getting a big kick out of George Burns' showing off his skill as a jockey in the hobby horse race at the Cocoanut Grove. Guests are invited to race and champagne is given as a prize. It didn't faze Georgie that he wasn't dressed in dinner clothes. He stepped right up, cigar in mouth, grabbed his steed and away he went. That rooter in the center is Irene Dunne's husband. Loretta's very chic in a white crepe with a shirred bodice, and long scarf draped from one shoulder. Like so many of the stars, she's wearing her costume jewelry even with evening clothes. P.S. No, George didn't win the prize.

Right, we have a trio that would grace any table, Claudette Colbert, Gary Cooper and Annabella. They all stepped out together for a bit of frolicking after a recent preview.





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It's foolish to risk Cosmetic Skin: dullness, enlarged pores, little blemishes that spoil good looks. Because Lux Toilet Soap has **ACTIVE** lather, it removes stale cosmetics, dust and dirt *thoroughly*. Give your skin the protection of *perfect* cleansing. Use Hollywood's beauty care regularly!

**9 out of 10  
Screen Stars use  
Lux Toilet Soap**





At fifty, the screen's suavest citizen is at his sophisticated best.



# Menjou

## THE MAGNIFICENT

Dealing with the third and most interesting phase of Adolphe's amazing career

BY JOHN FRANCHEY

THE magnificent Menjou is in fine fettle these days. Fresh from a comeback campaign, he sits serenely atop his private Olympus and catapults smoke rings, round and elegant. If you ask him, life is not only real and earnest, as Mr. Longfellow insisted, but even wonderful. Mr. Menjou ought to know.

Exactly twenty-eight years have slipped into limbo since he first reported on the Vitagraph lot, and he is still in pictures. But going strong. Stronger than ever, in fact.

Considerable Scotch has gone down the hatch since those days. For one thing, almost three generations of actors have come and gone since he first cavorted before the cameras, long before anyone had ever dreamed up a sound track. In fact, Menjou, himself, has had three careers in Hollywood—those of Menjou the meek; Menjou the mellowing; and Menjou the magnificent.

It is Part III of the Life and Times of Adolphe Menjou that delights its hero the most. And for good reasons. He was never more in demand by the studios than he is today. He was never better box office. He was never more popular with the critics.

Before his latest comeback there was a period of inactivity. He turned free lance. No takers for a while. Then a part or two here and there—but not enough elbow room. Finally Columbia offered him the role of the wistful, well-on-his-way fight promoter, Tom Moody, in "Golden Boy." He won rave notices.

Next, R. K. O. paired him up with music man Kay Kyser to provide some of his sophisticated high jinks in "That's Right—You're Wrong." He injected so many red corpuscles into the picture, so much rare jest and merriment, that the studio was quick to show its gratitude. They awarded him the dream part in Clemence Dane's famous opus, "A Bill of Divorcement," the identical part which so delighted John Barrymore.

Small wonder that today Menjou can sit back and philosophize over the yesterdays when he was not crowding John Barrymore for the honor of being the actor's actor.

"It was not always thus," he admits cheerfully, as he sees to a

handkerchief that is protruding an eighth of an inch too much from his handsome gray, pin-striped lounge suit.

What he is referring to is his acknowledged position somewhere near the top of the list of the ten best-dressed men in the world.

Then he will launch out and limn for you, with anything but self pity, that period of his life known as the "salad days." Such a strange design for living you never saw. He started out to be a soldier and zoomed through Culver Military Academy. Then he traipsed off to Cornell University where he planned to become a mechanical engineering wizard. Here the drama virus got into his system and he began appearing in campus theatricals. He even wrote for the collegiate stage.

By the time he said good-bye to Cornell, he had lost all interest in blue prints and engineering. Unabashed at leaving science to shift for itself, he hied himself to Cleveland after a heart-breaking sojourn in New York, bagged a berth with a local stock company and played everything in the "legit" repertoire except Little Eva. He did so well that eventually Vitagraph lured him onto its payroll.

"Ah, me, those were the days," Menjou recollects. "That was long before Al Jolson and sound, long before the days of fabulous salaries and long-term contracts."

"Longer than you care to remember?" an interviewer ventures. "That's where you're wrong. I happen to be one individual who's fifty and sold on it. I was nowhere up to form at forty. And at thirty I must have been impossible."

Well, to get back to the story, he managed in time to appear in a whole string of Paramount triumphs such as "The Amazons," "The Valentine Girl" with Marguerite Clark, "The Kiss" with Owen Moore, and "The Moth" with Norma Talmadge.

The war interrupted his campaign to become Public Screen Idol Number One. He enlisted, was sent to Italy with the ambulance corps and became a captain in due time, serving through the French-American drive at St. Mihiel. (Continued on page 62)



Verree Teasdale is a wife par excellence; she even shares her husband's enthusiasm for clothes.





"Shall we give it to Daddy? . . . Look—look, Daddy loves it! He'll take it all, if you don't eat it up quick!" . . .

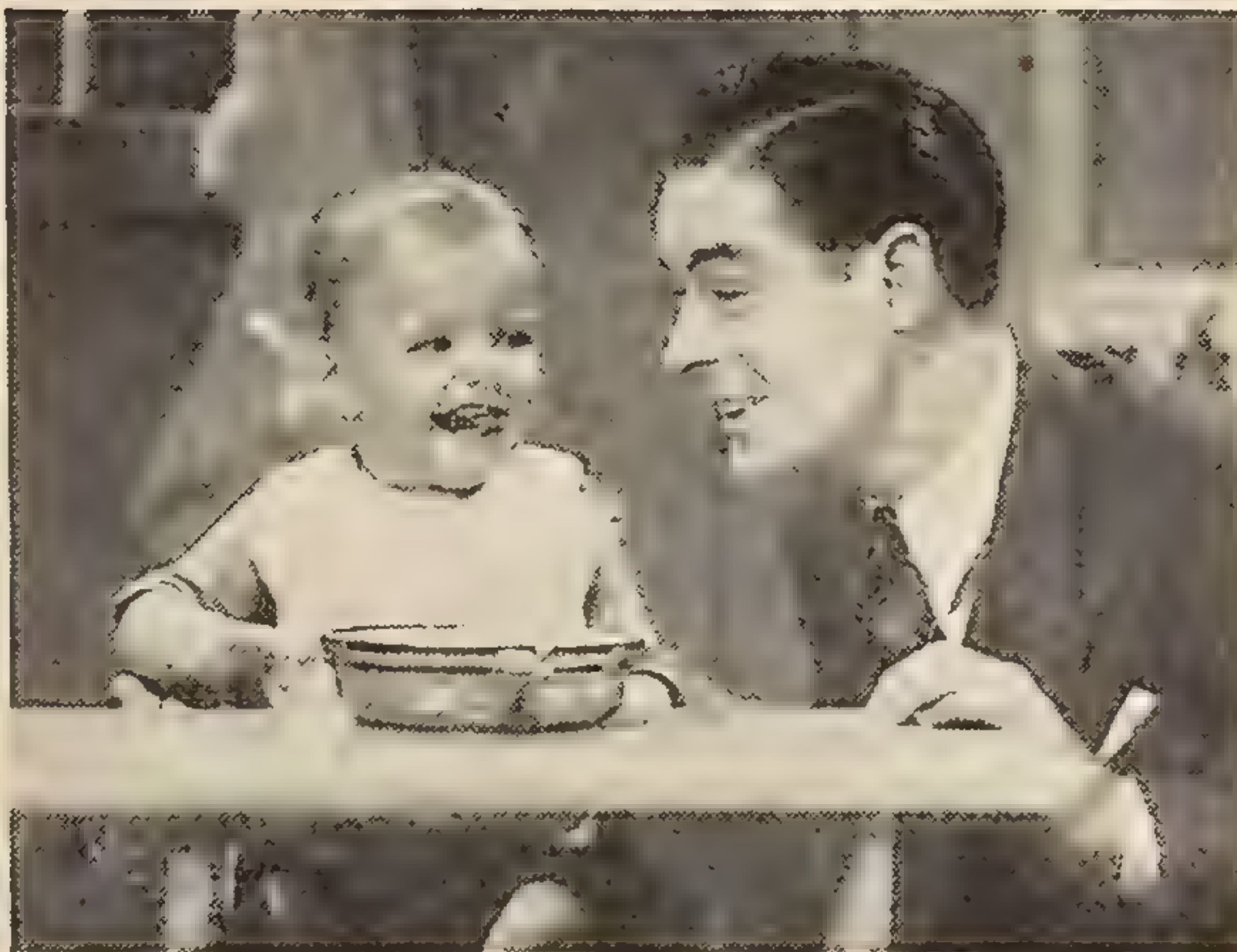
Silly, eh? That's what a baby thinks, too.

You don't need tricks if he likes the taste! He's bound to like Clapp's and thrive on them. You'd like them ever so much better yourself!

## Cut the comedy and try Clapp's . . . BABIES TAKE TO CLAPP'S!



**There's no mystery** about it really. Clapp's are garden-fresh when canned. That's one thing. They're ever so lightly salted according to doctors' directions—that's two. And years of plant-breeding and soil selection have made them rich in the minerals and vitamins that go along with appetizing flavor . . . Open up several different kinds of Strained Spinach, for instance, and taste them. You'll be astonished at the extra freshness and goodness of Clapp's!



**Here's another point** you might not notice—but babies do. Clapp's have just the right texture to give a baby's tongue real exercise without getting it into trouble. Babies appreciate that. So do doctors—they've been giving us tips about what babies like in texture and flavor for 19 years. For Clapp's is not only the oldest baby foods house—it is the only one of any importance that makes nothing *but* foods for babies and young children.



### 17 Strained Foods for Babies

**Soups**—Vegetable Soup • Beef Broth Liver Soup • Unstrained Baby Soup Vegetables with Beef • **Vegetables**—Tomatoes • Asparagus • Spinach • Peas • Beets Carrots • Green Beans • Mixed Greens **Fruits**—Apricots • Prunes • Apple Sauce **Cereal**—Baby Cereal.

### 12 Chopped Foods for Toddlers

**Soup**—Vegetable Soup • **Junior Dinners**—Vegetables with Beef • Vegetables with Lamb • Vegetables with Liver • **Vegetables**—Carrots • Spinach • Beets • Green Beans • Mixed Greens • **Fruits**—Apple Sauce • Prunes • **Dessert**—Pineapple Rice with Raisins.

# Clapp's Baby Foods

OKAYED BY DOCTORS AND BABIES



(Continued from page 60)

# EX-LAX MOVIES

## The Taming of Tommy the Terrible



**TOMMY:** I won't! I won't take that awful medicine! I can't get it down!

**MOTHER:** All right, young man. I think I know something that you will like!



**TOMMY:** M-m-m! Gee whiz, Mom, that's a cinch to take. It tastes just like swell chocolate.

**MOTHER:** Yes, its name is Ex-Lax and it's not only good—it's good for you!



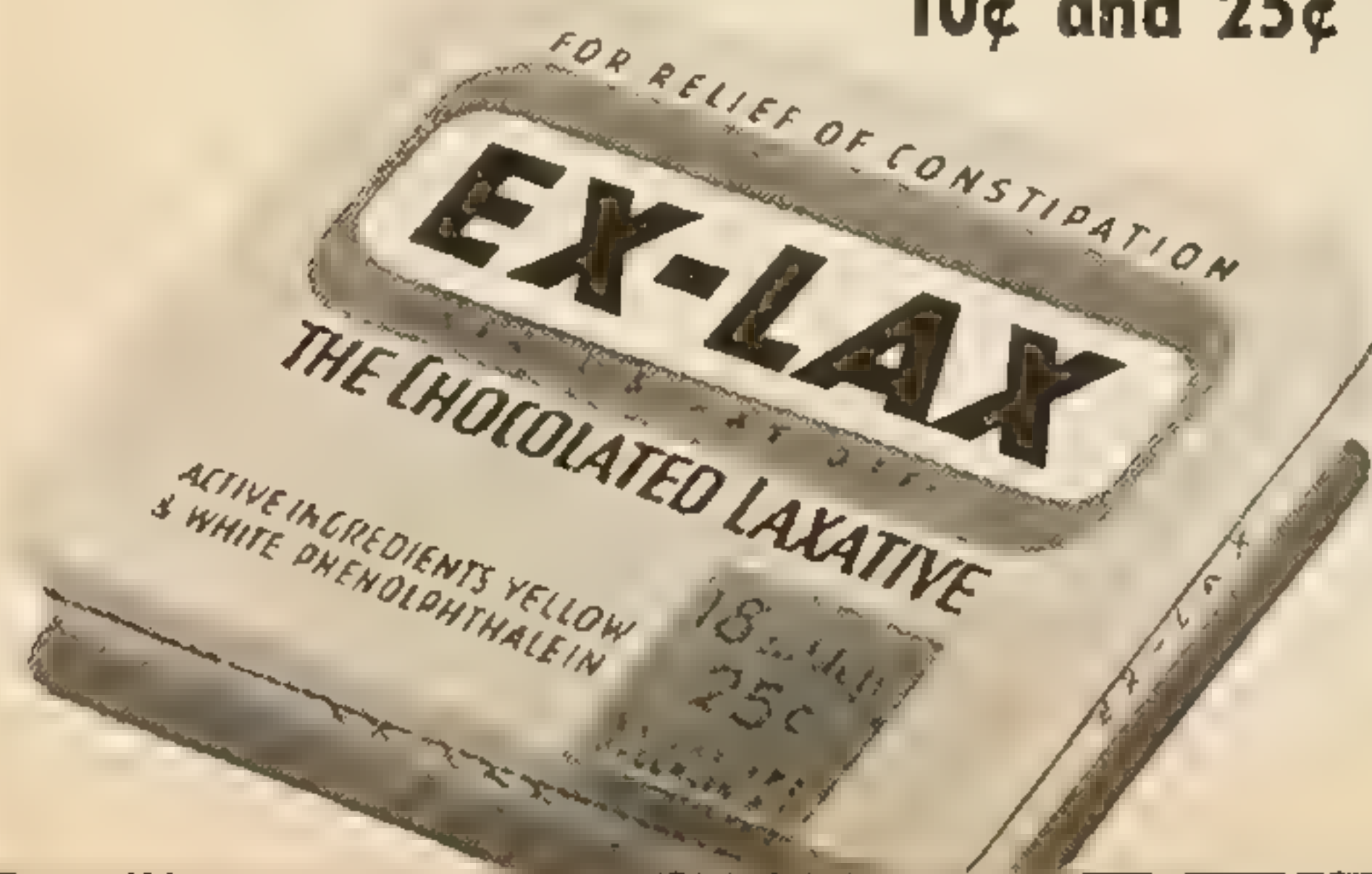
LATER

**TOMMY:** Whoopee! That Ex-Lax made me feel fine . . . You'll never have to force me to take that!

**MOTHER:** Right! From now on, Dad and I are going to use Ex-Lax, too!

The action of Ex-Lax is thorough, yet gentle! No shock. No strain. No weakening after-effects. Just an easy, comfortable bowel movement that brings blessed relief. Try Ex-Lax next time you need a laxative. It's good for every member of the family.

10¢ and 25¢



His company, moved by his eloquence produced "Good-bye, Bill," a smash hit with the bored doughboys.

He returned home, tried a spot of producing, and threw up his hands. He resumed acting, tossed off a few minor parts with the old Menjou élan, and then got himself an audition with Charlie Chaplin. From this rendezvous he emerged as an important player in "The Woman of Paris." The picture made him.

Came fame; came fortune. The Menjou weekly stipend shot up to something like \$7,000 per week. He was going like sixty when the Gods-That-Be suddenly blew cold. Paramount, his masters, wouldn't renew his contract. Not at that fabulous figure, at any rate. In something of a huff, he went abroad.

Over in France he made a picture. But Paris is not Hollywood in more ways than one—and among the differences is the salary item. Then, too, he had become philosophic. He caught a liner back.

**T**HE studios didn't exactly grab him in a hurry. All washed up, the wise guys said. And it looked as if they were right—until the idea came to him to visit the late Irving Thalberg. The M.G.M. magnifico listened to a potent argument.

"I'm still good box-office, I tell you," Menjou pounded home. "And I'm doing my best work."

Thalberg, always the inspired prophet, shoved a contract across the desk.

Menjou did not disappoint him. With a splash he was back. He fairly outdid himself. A flawless performance in "The Front Page," and he had recovered his former place in the sun. Fan mail poured in on him.

"Phenomenal is the word for Menjou," a syndicate columnist reported to his readers. "The new Menjou is even better than the former model."

There was a veritable tornado of activity climaxed by "Stage Door." And then a slump. The old bugaboo began to stalk abroad: "Is Menjou through?" For a while there was at least enough

evidence to make a case for the cynics. Until "Golden Boy." And the appearance of still another Menjou—Menjou the Magnificent.

At fifty, Adolphe Menjou is in the enviable position of a man looking for new worlds to conquer. Smooth, hard, and polished as only chromium is polished, he is the screen's most debonair and sophisticated citizen. So sophisticated and so debonair that he'll even discuss his age with you.

Is he miserably unhappy because he's slipping into the fifties? Don't be silly! He never felt better in his life. And as for wishing he were young again—not a chance.

"Nowadays the sudden rocketing to fame of a young movie star isn't anything on which a hard-boiled betting commissioner would wager even a modest bet. The odds are a hundred to one that the thing won't last."

What makes him so ecstatic about this latest phase of his life and his art is the spectacular success he has made of his marriage with Verree Teasdale.

Two other marriages did not work out and ended up in the divorce courts. This one is an idyll.

He attributes it all to the fact that he and his wife have practically identical tastes. Both are omnivorous readers. Both love to travel. They enjoy the same people, appreciate the same brand of humor.

"We're born under the same star," is how Miss Teasdale explains it. "I never did hold with people who insist that a married couple, in order to be ideally mated, must be poles apart."

The Menjous live in a lordly house (of course) surrounded by sixty-five acres of rolling countryside.

"When Verree is working," Adolphe confides, "the house runs itself."

It would have to. The master is fabulously busy. When he isn't acting or reading scripts or just plain reading, he's relaxing on a golf course.

Now and then, just to show he keeps his feet on the ground, Menjou will



A portrait of a rakish-looking straw chewer—Burgess Meredith in a character pose from "Of Mice and Men." Though there is nothing of the "glamour boy" about Burgess with his unshapely nose, unruly hair, and lack of height, he is one of our best actors. He has a sincerity and warmth of personality that demand attention.



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3 LUCKY GIRLS WILL WIN FREE TRIPS TO MOVIELAND! 51 OTHER PRIZES! YOU MAY WIN ONE!

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Star of  
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A Columbia Picture

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2-WEEK EXPENSE-PAID VACATION



Ride on luxurious streamliner

Roosevelt Hotel in Hollywood



See film hits in the making

Be photographed with the Stars

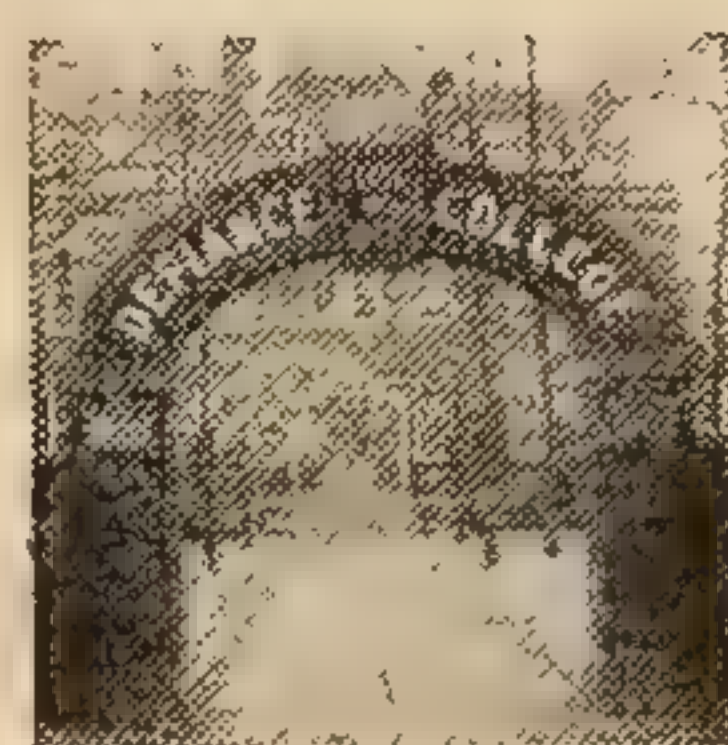


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**DEFIANCE  
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Useful Beautifully Designed



**DE VILBISS  
PERFUME  
ATOMIZERS**

You'll be proud of  
this modern, na-  
tionally known  
atomizer filled with

1 oz. of PERFUME OF THE STARS in choice  
of two types.

Act now! The back of PERFUME OF THE STARS Card is your entry blank.  
Send in as many as you wish. But send them before midnight MAY 1ST.

VISIT YOUR TEN-CENT STORE AT ONCE! IT  
MAY WIN YOU ANY ONE OF THE 54 PRIZES!

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"Perfume of the Stars"

THIS SUMMER . . . three girls' will  
see Hollywood as few ever see  
it! One of them might be you!

They'll go behind scenes on the  
great sound stages! They'll meet  
the Stars and be photographed  
with them! They'll see film hits in  
the making! Every moment  
crowded with thrills!

**Beauty and Talent Not Essential  
YOU May Be A "Movie-Type"!**

The winners will be guests of PER-  
FUME OF THE STARS—with all ex-  
penses paid for a full two-week va-  
cation. They'll speed to California  
on a luxurious streamliner with  
meals and berth paid for. Their  
ten-day stay will be at beautiful  
Roosevelt Hotel in the heart of  
Hollywood.

In addition, Fourth Prize will  
be one year's tuition and room at  
Defiance College in Defiance, Ohio.  
Next 50 Winners will receive beau-  
tifully designed De Vilbiss Per-  
fume Atomizers filled with PER-  
FUME OF THE STARS. 54 prizes in  
all!

When you wear PERFUME OF THE  
STARS you immediately win some-  
thing . . . a new loveliness! Joan  
Blondell and Franciska Gaal Per-  
fumes are two fragrances so deli-  
cate and different, they accent  
your personality and charm. Worth  
trying . . . definitely!

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Please send me . . . bottles of PERFUME OF THE STARS mounted on  
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# THE NEW LIPSTICK



## THAT STAYS ON

Swim, eat, smoke, kiss—Don Juan Lipstick stays on! It's the beauty find of the year. Thousands of women everywhere are changing to it because... while it stays and stays on your lips, it does not dry them... it's made of only the purest ingredients... its consistency is firm—not greasy... its colors are constant, remaining the same when applied to the lips. And the colors are the most delightful hues you've ever seen in a lipstick! Most smart stores in the United States and Canada now carry Don Juan. In a striking black and white plastic cameo container at \$1.00. Refills, 60c. Trial Size 10c. Rouge to match \$1.00.



*Don Juan*  
THE LIPSTICK THAT STAYS ON  
VALDOR NEW YORK

(Continued from page 62)

regale friends with tales of those troublous days when he first came to New York. He found the city so cold and so jobless, he had to live in a thirty-cent room in the Mills Hotel!

It was from that modest address that he departed to take a job as a hired hand on Vincent Astor's estate.

"The Menjou of the bucolic days was a sight to behold," he volleys in a torrent of self-ridicule. "Imagine me weeding a garden or milking a cow!"

Clothes are one of his major weaknesses, which is only natural for a contender for the title of the world's best-dressed man. He leans toward striped suits, white shirts and polka-dot ties. No extremes for Menjou. He avoids flashy colors, hates people who wear country clothes in the city, would rather die than be caught incorrectly attired. A Hollywood tailor looks after his wardrobe, every bit of it.

His hobby is stamp-collecting. He has one of the niftiest collections in the country. It's worth something like \$25,000.

On the cultural side, he's not high-brow although he's anything but a yokel. He speaks assorted languages. In pictures he's spoken English, Spanish, German, French, Italian, Swedish, Russian

and even bits of Japanese and Arabic.

He loves the realistic technique in picture-making, has nothing but contempt for unreal situations which he knows the fans will scoff at, and loathes mugged and what he calls "exaggerated theatricalism." He adores Hepburn's acting.

Despite the fact that he's the screen's most bland, blasé and man-of-the-world character, in real life he's actually a softie, a rank sentimentalist.

WHAT he loves more than acting, stamp-collecting, golfing and reading put together, is playing with the Menjou moppet, Peter Adolphe, aged three, a scion by adoption.

This same Peter Adolphe knows nothing more fascinating under the sun than his sire's mustache.

Once the little shaver got hold of some mascara and made himself a mustache, not so handsome as his father's perhaps though a trifle more sinister. Mostly Menjou pere roared when he heard the story. There was no mistaking his delight. As the twig is bent, so grows the tree. By that token this democracy seems to be sheltering another magnificent Menjou, scheduled for release sometime around 1960. It's a happy thought, at the very least.

## RUMORS CLOSE IN ON EDDY!

(Continued from page 27)

we had to do some heavy rehearsing.

"The new contract would have kept me on the radio throughout the making of this present picture. I'd have been right back on the same old treadmill. I figured out that all work and no play was liable to make Nelson a very dull husband. No contract was worth missing a home-life. Not when I wanted a home-life."

This doesn't sound as if Nelson has lost his head. It's a cinch that he hasn't lost his voice. We have just come from the recording studio, where he has been singing "Stout-Hearted Men" as he has never sung it before. (Be forewarned: It will be one of the high spots of "New Moon.")

HE pushes aside his plate and cup for elbow room, and leans forward. "As soon as I finish this picture, I'll be going on another tour. I'll give thirty concerts in thirty different cities. That," he adds pointedly, "is the usual quota."

"There will be just one change. I've already written ahead that, this time, no seats are to be sold on stages. Watch the wisecracks pop when people see stages empty that were filled with overflow customers before. 'Uh-huh. Eddy must be slipping. He doesn't seem to be drawing the crowds this year, the way he did last.'"

"On every seat that's sold, I get a certain percentage. I lose by banning the bleachers. But I can give better concerts. The acoustics will be better. And I won't have to be self-conscious, singing with my back to part of the audience, or wondering when that candid-camera fiend in the front row is going to pounce out after another quick close-up."

"You can ignore any rumors that I'm 'saving my voice.' I've got only so many notes in me. And I'm going to get them out while I can."

Dr. Lippe, his voice coach, who is

lunching with us, volunteers with quiet assurance, "Nelson's voice is good for twenty years more."

That being settled, we bring up the point that Nelson will soon be settled in a new house.

"Oh, yes, the new house. It has thirty-four rooms." Don't laugh. That's the story I'm stuck with. I was under the impression that it had ten rooms. But a columnist reports having seen it 'and it has thirty-four rooms.' So there you are. Last night I was figuring up. Counting the bathrooms, every closet, the service porch, and that alcove in the dining-room—well, it has thirty-four rooms, all right.

"I hear, too, that it's a showplace. I had the idea that it was a Williamsburg Colonial, tucked away behind some trees at the deadest end of a dead-end street in Brentwood Heights. But maybe I'm wrong. Seriously, it's small, small enough to find a buyer, if we ever change our minds about it. My studio, for example, has room for the piano, one chair and nothing else. If two people are in the room at the same time, one of them has to sit on the attic stairs, which lead up out of it."

"I didn't think I wanted to build. Ann talked me into it; said I'd get a kick out of it. At first I was like the new father who doesn't want anything to do with the baby. Now I'm like the same father, after he begins to see something of himself in the infant. I can't keep hands off."

"There's another funny thing. We made a soil test a few months back and tossed some vegetable seeds on the property, to see how they would do. The corn came up this high!" He reaches far into the air, half-rising out of his chair to illustrate. "For years, my father has been writing me about his garden, raving about it. I didn't think I'd inherited any of his passion for green groceries. But I was wrong. It's beginning to crop out in me finally, believe it or not."



Is the new house a tip-off that the rumor that he is aching to get out of the movies and into the Metropolitan isn't so?

"The new house is a tip-off that I intend to have a home of my own, somewhere. I don't want to get out of the movies. Not with the going as good as it is. Especially now that I'm beginning to enjoy the work. I'm hoping I can last about three more years, before my hair starts falling out, my midriff starts filling out, and I have two chins instead of one.

"Long after those things happen, I'll still have time to be a romantic juvenile in opera. Operatic juveniles are usually forty-five at least.

"I have a three-way standing offer in my desk from the Metropolitan for a whole season, for as many performances in one season as I'd like to give, or for one performance in any opera of my choosing. But I'd be sticking my neck out to sing there, right now, for even one performance. Singing at the Metropolitan is no cinch. I found that out when I gave a concert there on my last tour. I wondered how that first note was going to get out of my throat, with my heart in the way. An operatic role is ten times more difficult than a concert. I know. I sang in Philadelphia opera for seven years.

"Another thing. On the stage of the Met, I might sing to forty thousand people in one season. On the screen, I can sing to sixty or eighty million people in one picture. That means something to me.

"I'd get less money at the Met than I'm getting here, but that isn't what is holding me back. If I wanted to go, I'd go. I want to sing there some day. To 'make the Met' is the big ambition of every singer. But before I take that offer, I want to be able to join some small touring opera company for a year, at \$50 a week, or nothing a week, to practise up on those roles. I don't want to go into them cold."

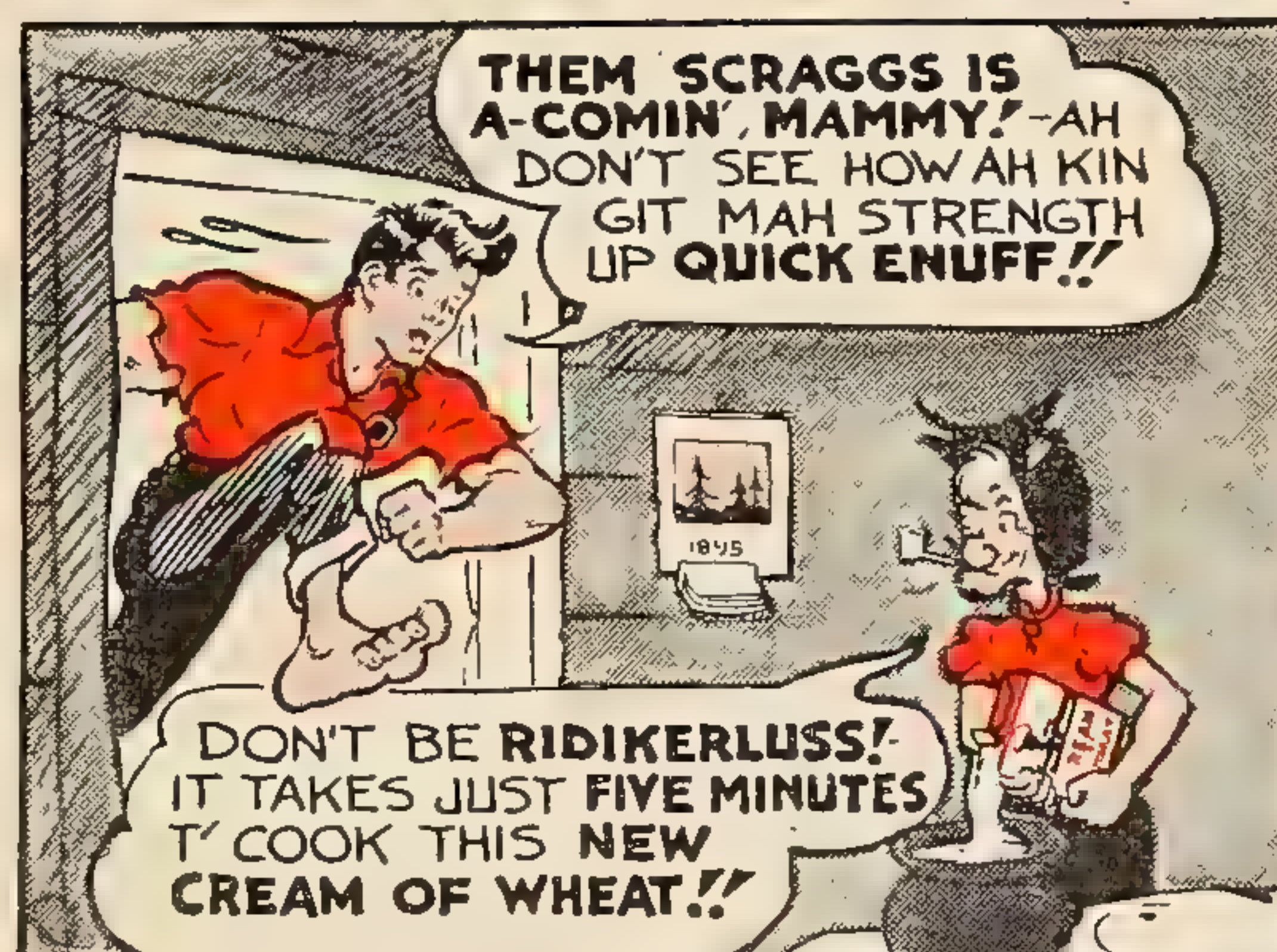
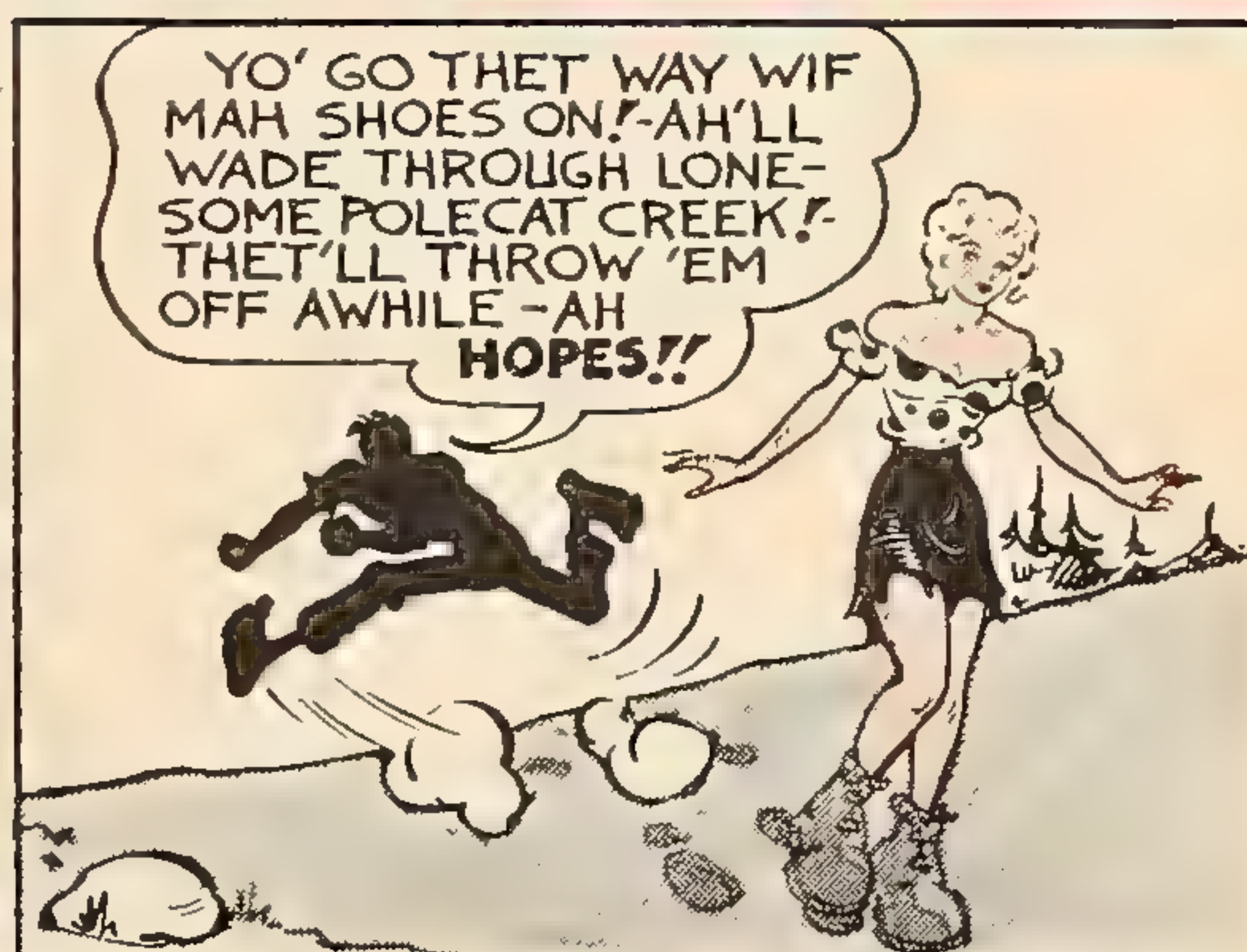
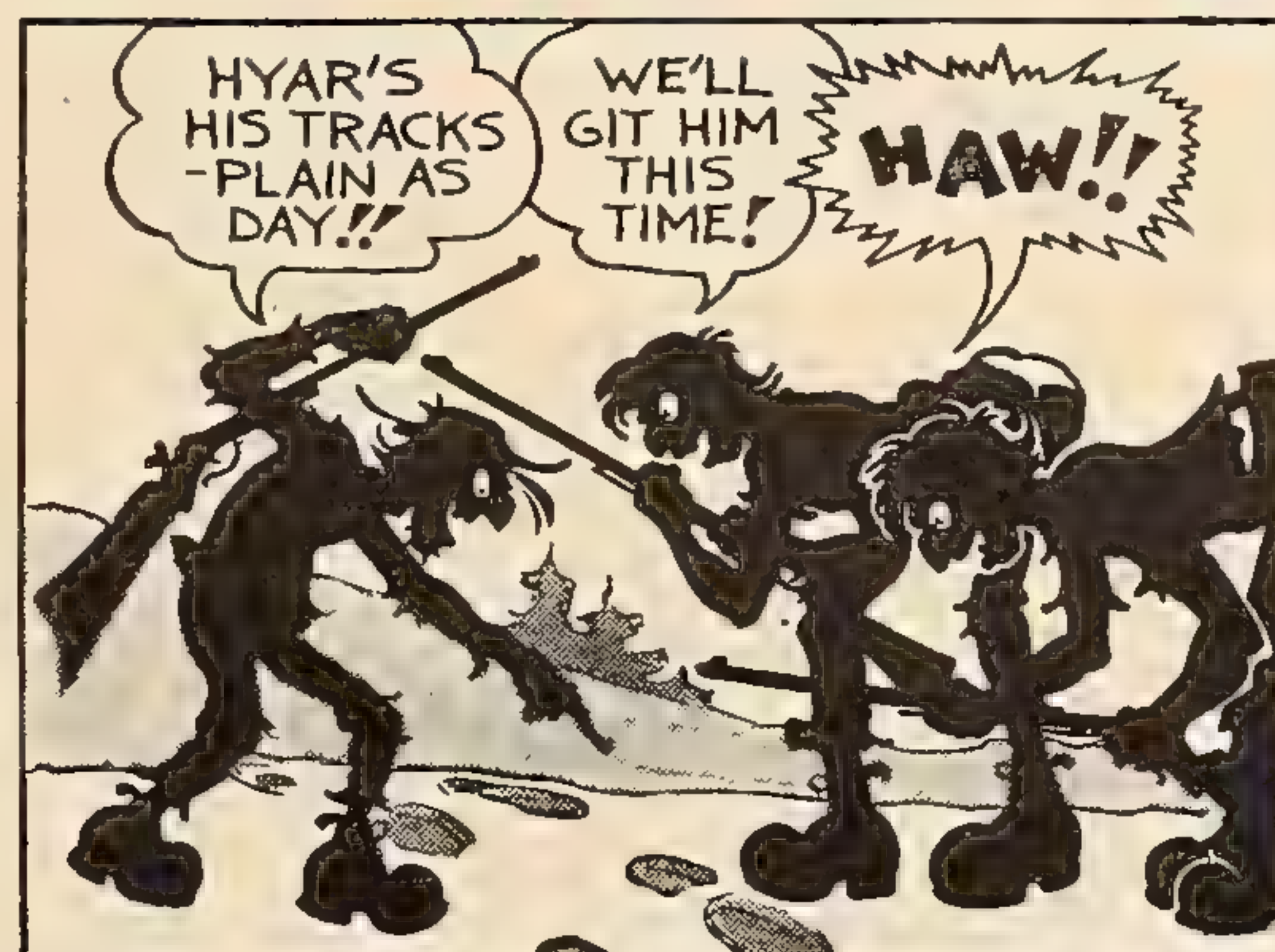
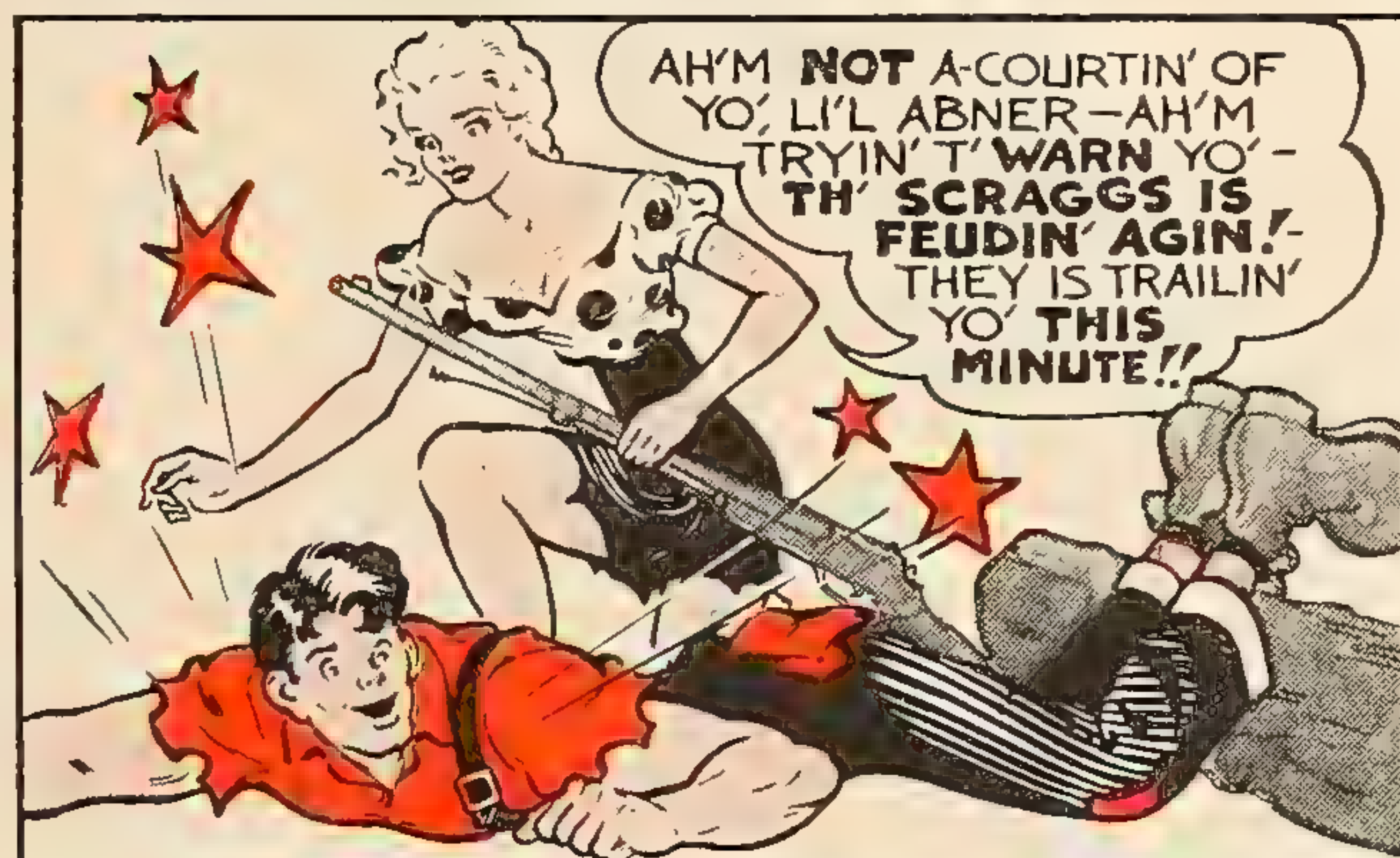
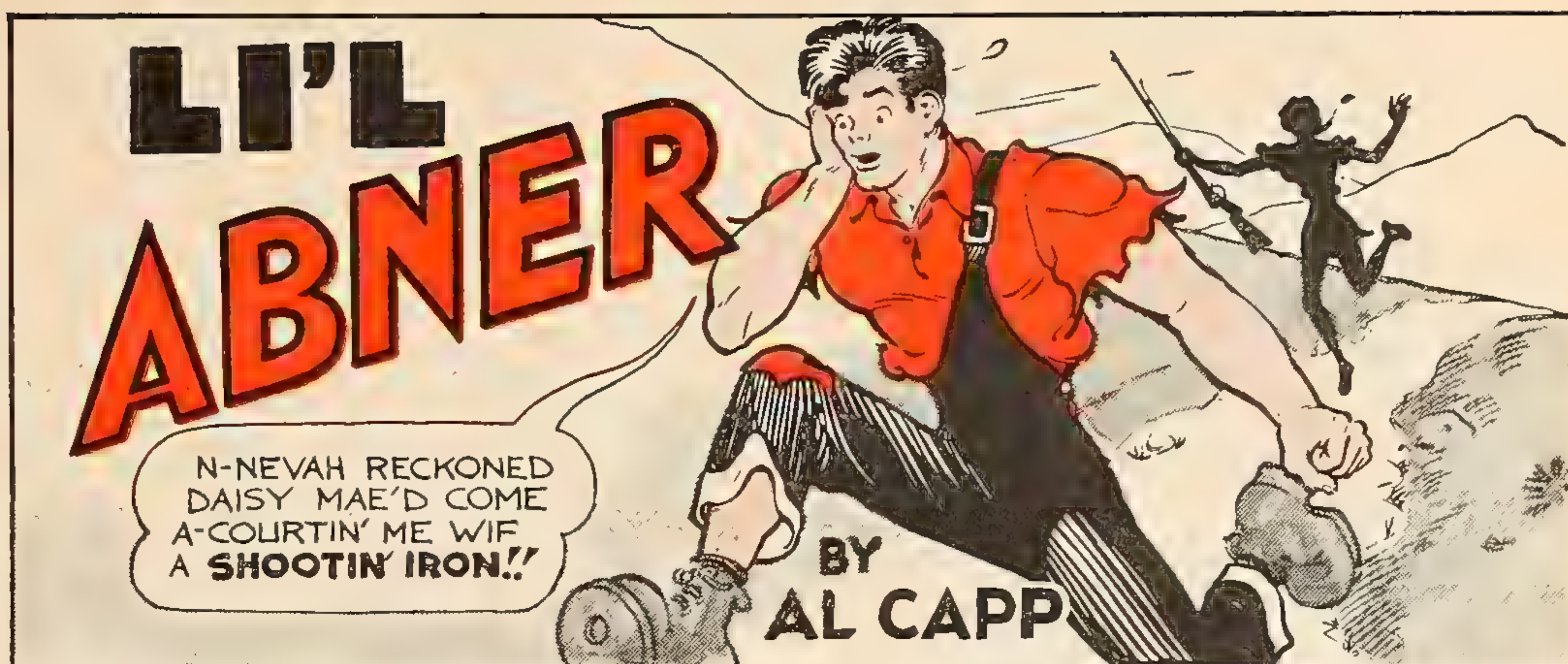
THE hands of the commissary clock point toward one. He has to get back to work. And how is his alleged feud with Jeanette MacDonald coming along?

"I hope you're not like that reporter who came out here from the East when we were making 'Sweethearts,' all hot and bothered about checking the rumors. I kidded them and he took down everything I said. Then he sat around to watch us make a scene.

"As Fate would have it, it so happened that that scene called on us to stage a battle royal. He went back home and reported that the rumors were true, no matter what either Jeanette or I said. With his own eyes, he had seen us fighting. And did I treat Jeanette mean! When I saw the story, I took the time and trouble to write a letter, kidding him for not believing that our fight was in the script and asking him to see the picture. Then they cut the scene out! That reporter still believes what he saw.

"I don't know why the wishful thinkers insist that Jeanette and I hate the sight of each other. We don't. Honest. We didn't ask to be separated for a year. We don't decide what pictures we should do, or shouldn't do. The studio decides that. Why, we'd be fools to feud, when working together in harmony is bread and butter to both of us.

"I enjoyed making 'Balalaika.' But after working with strangers, I'm all pepped up about being back with Jeanette and the gang, where they call a spade a spade and an actor a so-and-so. It's really lots of fun to be 'home.'"



"L'il Abner" Copyright 1940, U.F. Syn. Inc.  
"Cream of Wheat" Reg. U.S. Pat. Off.

AN'-IT'S GOT EXTRY BENEFICKS TOO!-SECH AS ADDED MINERALS AN' VITAMIN B1 AT NO EXTRY COST!!

YOUR GROCER ALSO HAS "REGULAR" CREAM OF WHEAT





*"Eyes of Romance"*  
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NEW *Winx*

Here's the "perfect" mascara you've always hoped for! This revolutionary new *improved* WINX Mascara is smoother and finer in texture—easier to put on. Makes your lashes seem *naturally* longer and darker. Your eyes look larger, brighter—sparkling "like stars!"

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MAGIC HARMONY! *Winx* LIPSTICK  
WITH WINX EYE MAKE-UP!

## GROOMED FOR OBLIVION

(Continued from page 48)

Allan became more and more restless. He started to ignore invitations. One incident in particular remains vivid in my memory. Allan and I had attended a premiere with the Robert Montgomerys and had been accosted by a group of autograph fans. One of them immediately found himself in difficulties and obviously couldn't make up his mind as to which autograph to get first. His pal, wasting no time, shoved him in the general direction of Montgomery saying, "That other guy isn't in pictures any more." Of course he meant Allan. We tried to laugh it off, but the damage had been done.

THEN Allan bought the Bel Air Stables with Bob Young and I became a "stable widow." He'd leave home every morning at dawn to get over to his stables. You'd imagine those horses couldn't get along without him. But I was happy for Allan, because I saw that when he was working he was more like himself, whistling and singing."

At this moment Allan, himself, entered the room. A tall, slender, immaculate figure in white slacks and a light blue sports shirt open at the throat.

"You should have seen me a few minutes ago," he said, seating himself in a red leather chair, surveying through the window the result of his day's toil. "I looked like a day laborer."

"When I began digging that pool, it didn't look as though I would be busy at a studio," he continued. "So now I have to finish it on my days off."

That gave me my opening. "Are you making just one picture or are you under a long-term contract now?" I asked.

"Under contract, you bet. Eh, honey?" Allan replied, glancing happily at Irene. "I've got the best contract I've ever had. It's with Paramount. I make three pictures a year, with star or co-star billing. I have a say in selection of my pictures, with one off-the-lot-picture a year, if I should choose."

"I've got a fine radio offer and I'm going on concert tour for three months right after the first of the year. I'm already booked solid for thirty cities and towns. Right now I'm making 'The Great Victor Herbert,' a picture any singing star would give his eye-tooth to get. I'll sing all of the favorite Victor Herbert songs. I'll say I've got a contract!"

"How do you explain your current activity after having been off the screen for so long?" I asked.

"To be truthful, my run of bad luck was as much a puzzle to me as it may have been to everyone else. The studio kept telling me there'd be a new picture ready for me. But after six months I knew the cards were stacked against me. There was nothing I could do."

"I was drawing a very big salary each week and doing absolutely nothing for it. Now that would be all right for some people. But in this business, if you don't keep right on going, the public changes or forgets you and you're done for. Once you're out, you have to start all over again and make a come-back. That's what I've just done in 'Honeymoon in Bali' with Fred MacMurray and Madeleine Carroll."

"I had a contract that netted me \$100,000 for the months that I was out of pictures. I offered to sell it to the studio for half, since it was apparent that they didn't have a picture for me. But they refused. Finally I offered to buy it at a reasonable figure—anything so I could be free to accept other offers. But again I was refused."

"Of course I put up a big fight when they cast me in a small picture after 'Firefly.' It didn't seem fair. I was deserving of more. I'd proven my ability and the public had liked the picture. But for some unexplainable reason they offered me a mediocre role, one that I felt would disappoint the new following I had acquired. I balked and swore I wouldn't make it, but I finally did. Of course I got myself in bad with the front office. And they decided that one studio can't groom two singing stars for similar productions at the same time. At least that was what I was told."

"Through the grapevine of studio gossip, I heard that it was Nelson Eddy who was keeping me from good roles at M-G-M. But that was not completely true. Nelson and I are friends, and he seemed as anxious about my continued success as I was, whenever we met. But there was nothing he could do personally one way or the other."

"I hung about the studio a good deal at the beginning of my enforced vacation, but finally it became embarrassing with everyone asking me why I wasn't working. I decided to stay away."



These two romantics are Sonja Henie and Robert Cummings. They appear together in the new Henie film, "Everything Happens at Night."



"It didn't seem possible that all of this was happening to me. But it was. I was down-hearted because, for the first time in my life, I couldn't find a solution for my problem. I've always been resourceful. I had to be to become a singer. I got my start by working double shifts in a coal mine, saved \$1500 and enrolled in music school. I won a couple of scholarships and later I wanted to continue my studies in Europe. I had no money, nor did my parents. Finally I hit upon a plan. I presented myself in a concert in my home town at Scranton, Pennsylvania, and the house was a sell-out. I netted over a thousand dollars.

"But think as I would for many sleepless nights, there was no solution to this enforced screen layoff. I didn't want to become morose, beaten and lose my initiative, as I've seen other fellows out here do. So I said, 'Allan, my boy, you'll have to find a new interest until your contract is up. You'll have to forget pictures whether you want to or not!'

"I've always been interested in horses. There were some stables in Bel Air where a few of us kept our horses. One day Bob Young and I got to talking about the run-down condition of the place. We inquired and found that it had been up for sale for a long time. It didn't take very much capital to swing the deal, so we bought it and converted the stables into up-to-date quarters.

"The work of re-conditioning the place gave me a new interest. I had something I could do. I was no longer one of the 'unemployed.' I had a job. And what a job it was, cleaning up. I supervised razing the old stalls, building new ones, and I not only bossed the job, but got right in there and worked as hard as anyone I employed.

NOW we've fifty horses there. Our friends board theirs with us. We have eighteen of our own, some of which we rent to people who want to ride. In three months we had the Bel Air Stables on a paying basis. Each evening we gave an exhibition for sightseers through a tie-up with a local bus company.

"My new work built up my optimism. It kept my weight down. I kept in good physical condition. The time slipped by and I was actually surprised when my agent reported that my contract with M-G-M had finally expired. At last I was free to make a test for Warner Brothers for 'The Desert Song.' But during these long months, they had signed another singer. Paramount made me an offer. We got together and I found myself with a grand contract.

"Personal appearances and concert tours are the best possible breaks an actor can get. I'll have the opportunity of meeting the people face to face, singing for them the songs they want me to sing. Nelson Eddy acknowledges the importance of his concert tours. Jeanette MacDonald's was so successful this past year, she intends to make them annually. I expect to be on tour for three months leaving sometime in January.

"Will Irene accompany you, or will she remain in Hollywood?" I asked.

"Irene has a double career of her own," Allan replied with a smile. "She's under contract at home with John Allan Jones, Jr., our two-year-old son, and Gail, (Irene's daughter by a first marriage) our nine-year-old daughter. She also signed with Universal for three pictures a year, but I think she will find time to join me for some of the tour."

And that's how Allan summed up the situation. It was a trying period in his life as well as his career. But once more his future is assured and he's happy.

*Lady Esther says*

## "Let me send you 12 SHADES of MY NEW 7 DAY NAIL POLISH FREE!"



Choose your most flattering—your lucky nail polish shade—without buying a single bottle of nail polish!

WOULDN'T you like to be able to take the 12 newest, smartest nail polish shades and try each one of them on your nails at your own dressing table? You can do just that... and do it with amazing speed. For, in a jiffy, merely by holding one of Lady Esther's Magic Fingertips over your nails you can see exactly how each shade of polish—the actual polish itself—looks on your hands.

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They are life-like reproductions of the human nail... made of celluloid. Each wears a true tone of Lady Esther 7-Day Cream Nail Polish. You see instantly which shade flatters your hands... accents your costume colors.

Choose your lucky shade, then ask for it in Lady Esther 7-Day Cream Nail Polish at your favorite store. See how this marvelous new polish gives your nails gleaming, exciting loveliness for 7 long days. And just one satiny coat is all you need!

### FREE! Send For Your 12 Magic Fingertips!

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**7-DAY**  
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## OUR PUZZLE PAGE

THOUSANDS  
REJOICE AS THEIR  
SKINNY BODIES  
FILL OUT

SKINNY GIRLS  
HAVE NO ATTRACTION  
FOR MOST MEN



Posed by professional models

## Amazing Gains of 10 to 25 lbs. in a Few Weeks Reported by Men and Women Everywhere

MANY thin, rundown, nervous men and women who had tried several other tonics without apparent results — who could hardly look at food, slept poorly and were always tired and jittery—report gains of 10 to 25 pounds in a few weeks, wonderful new pep, fine appetite, sound sleep, steady nerves through simply taking these amazing little Ironized Yeast tablets.

The reason is simple. Scientists have discovered that great numbers of people are skinny, puny, tired and nervous only because they don't get enough Vitamin B and iron from their daily food. Without these two vital substances you may lack appetite and not get the most body-building good out of what you eat.

But now you get these exact missing substances in these scientifically made, easy-to-take little Ironized Yeast tablets. So it's easy to see how, with their aid, so many almost hopeless people have easily put on the naturally attractive pounds they so long wished for—have gained new strength, new pep, new friends and new joy in life.

### Try them on money-back test

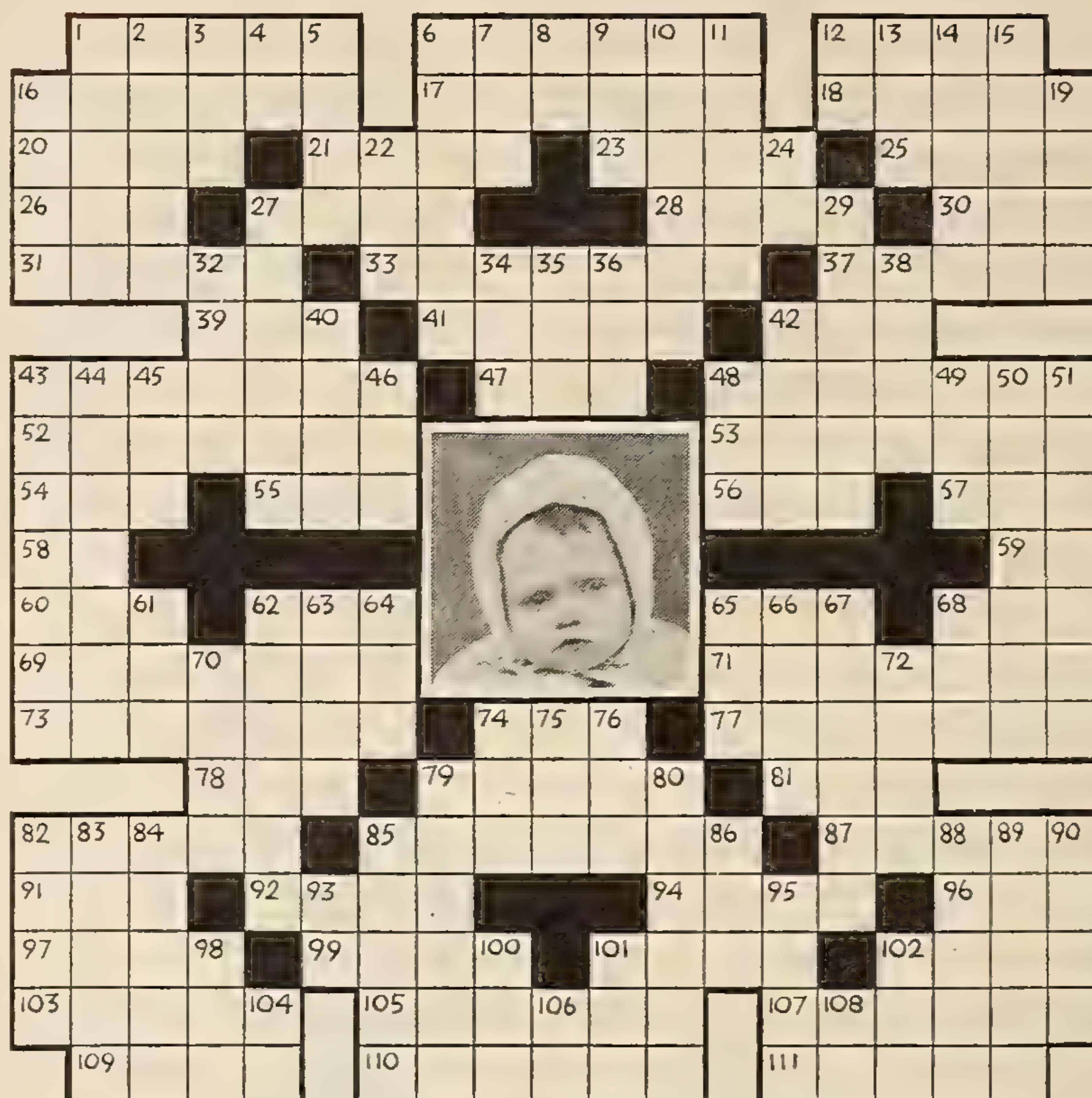
Get Ironized Yeast tablets from your druggist today. If with the first package you don't eat better and FEEL better, with much more strength and pep—if you're not convinced that Ironized Yeast will give you the normally attractive flesh, new energy and life you have wished for, the price of this first package will be promptly refunded by the Ironized Yeast Co., Atlanta, Ga.

Only be sure you get genuine Ironized Yeast, and not some cheap inferior substitute. Look for the letters IY on each tablet. That assures the genuine.

### Special offer!

To start thousands building up their health right away, we make this special offer. Purchase a package of Ironized Yeast tablets at once, cut out the seal on the box and mail it to us with a clipping of this paragraph. We will send you a fascinating little book on health, "Facts About Your Body." Remember, results with the first package—or your money refunded. At all druggists. Ironized Yeast Co., Inc., Dept. 32, Atlanta, Ga.

TUNE IN ON JOHN J. ANTHONY'S GOOD WILL HOUR.  
See your local newspaper for exact time and station.



Puzzle Solution on Page 81

### ACROSS

- 1 & 6. First and last name of star pictured
12. He starred in "The ----ing Twenties"
16. Actor in 12 across
17. Our star's first film: "Penny ----"
18. Co-star of "The Private Lives of Elizabeth and Essex"
20. Talented RKO starlet
21. Twisted
23. Chinese money of account
25. Famous personality in "Hotel for Women"
26. Busy insect
27. The Marx brothers form one
28. Stepped
30. Even: poet.
31. Attempt
33. Character actor in "On Your Toes"
37. Wash lightly
39. "----ther Rat and a Baby"
41. Charlie McCarthy's pal
42. Coal scuttle
43. Girl in "Five Little Peppers and How They Grew"
47. Slippery fish
48. Star of "Thunder Afloat"
52. One to whom property is transferred
53. Asserts
54. Color of our star's hair
55. Our star was in "Public ---- my"
56. Gene Autry's singing rival
57. Small island
58. Sun god
59. Musical note
60. Feminine lead in "Years Without Days"
62. Poem
65. Age
68. Tiny screen role
69. "----- Mr. Chips"
71. She stars in "Destry Rides Again"
73. Commander
74. Sour comedian in "The Star Maker"

77. Leaps
78. Assist
79. Opposite 1 across in "Boy Meets Girl"
81. Irene Dare's producer: ---- Lesser
82. Male lead in "Kid Nightingale"
85. Heroine in "Green Hell"
87. Ronald Reagan's lovely fiancée
91. Beverage
92. Close
94. What any woman does over Baby Sandy
96. Room in a harem
97. Gold
99. Similar
101. Exclamation to attract attention
102. Birthmonth of our star
103. Brilliant success
105. Star of "The Bluebird"
107. Entertains
109. See unexpectedly
110. Sinks
111. Husband of Ann Southern

### DOWN

1. Singer in "Honeymoon in Bali"
2. Silent star: ---- Ayres
3. She is soon to be teamed with W. C. Fields
4. Our star was Bottom in "Midsumm - - Night's Dream"
5. A topnotch film player
6. Star of "In Name Only"
7. C - Grant
8. Army medico in "The Real Glory": init.
9. Featured comic in "At the Circus"
10. The head of a magazine
11. Crave
12. Concerning
13. Mineral
14. Star of "Man from Montreal"
15. Flowers
16. Stan Laurel's partner
19. Opposite our star in "Oklahoma Kid"
22. Accessory in costume films
24. Mickey R - - ney
27. Star of "Day-time Wife"

29. Comically
32. Capable
34. Holland commune
35. "That Certain ----"
36. Salt
38. Inactive
40. Greer Garson's father in "Remember"
42. Nimbus
43. Mixture
44. Star of "Broadway Melody of 1940"
45. Cover
46. Visualize
48. Theme of our star's "The Fighting Sixty-ninth"
49. Turkish magistrate
50. 1 across was in "----- Zero"
51. Lands
61. Bow
62. With our star in "Angels with Dirty Faces"
63. Colored
64. Ever: poet.
65. Printing measures
66. Knocks
67. Slender pointed shafts
68. Comedian - - - Blue
70. College official
72. Lovely delicate flower
74. Girl in "Tower of London"
75. Sea eagle
76. 1 across was in "Each Dawn I ----"
79. She has an epic fight with 71 across
80. Engraves
82. One of "Four Wives"
83. Star of "Hollywood Cavalcade"
84. Shouts
85. Temptations
86. Part of the foot
88. Disney's animated cartoon character
89. Husband of Sylvia Sidney
90. Negative votes
93. Swedish comedian
95. ---- Kiam, Hollywood designer
98. Kind of dance
100. Australian bird
101. Lofty mountain
102. Pitcher
104. Bet - - Field
106. Afternoon
108. Central state: abbr.



# HANDS TO HOLD

(Continued from page 45)

nail white, a buffer and, by all means, a constant supply of your favorite hand cream or lotion. This last is a "must" if you'd have lovely hands, especially at this time of year.

And speaking of winter, you outdoor girls who skate, ski or golf all year round—and even you indoor damsels who find ordinary frequent washing too much for your delicate hand skin—have you ever tried an oil manicure? It's grand for restoring that smooth firm look of natural loveliness so important to both hands and nails.

Here's how you go about it: first, remove all old polish with cotton dipped in regular polish remover or one of those convenient little specially prepared pads that come already moistened in boxes. (And don't forget the little crevices around your cuticle. An orangewood stick, wrapped in cotton and dipped in remover will take care of those.)

**S**ECOND, file and shape your nails with an emery board. If they're tough and strong, use a fine grooved file, but if they're brittle or broken, this may be too harsh for them. A medium long oval is the only shape that's correct for most of us. The ancient Chinese loved long talon-shaped nails, thought they were a mark of leisured aristocracy and all that. But we live in a practical, scientific world where talons belong to hawks and other birds of prey—not on pretty girls' fingers. Always file from the corners toward the center, and steer clear of the cuticle at the outer edges. Nails left just a tiny bit long at the corners will be stronger and much less apt to break than those filed right down to the cuticle.

Third, have a little bowl of warm oil ready. (You can heat it by placing the bottle in a pan of hot water for a few minutes.) Soak your fingers in this for at least ten minutes. The oil will not only smooth your nails for the time being, it will also nourish them and make them stronger and more resilient. Fourth, scrub with a soft brush and warm soap suds as in any other manicure.

Fifth, after the scrubbing, with a cotton-tipped orangewood stick dipped in cuticle remover, push back all old cuticle. Work the stick gently around the nail edges to loosen and remove stubborn dirt under the nail tips. Don't cut cuticle unless it's exceptionally rough and heavy. Sixth, a bit of powdered pumice stone moistened with nail bleach will smooth calloused skin beside the nails.

Seventh, apply nail white under the free edges and scrub your fingers again. Eighth, a good buffing now will help to smooth thick, ridged nails. If they are thin and brittle, buff gently to stimulate and strengthen them. Always buff in one direction only. Ninth, you're ready for

## STAR ADDRESS LIST

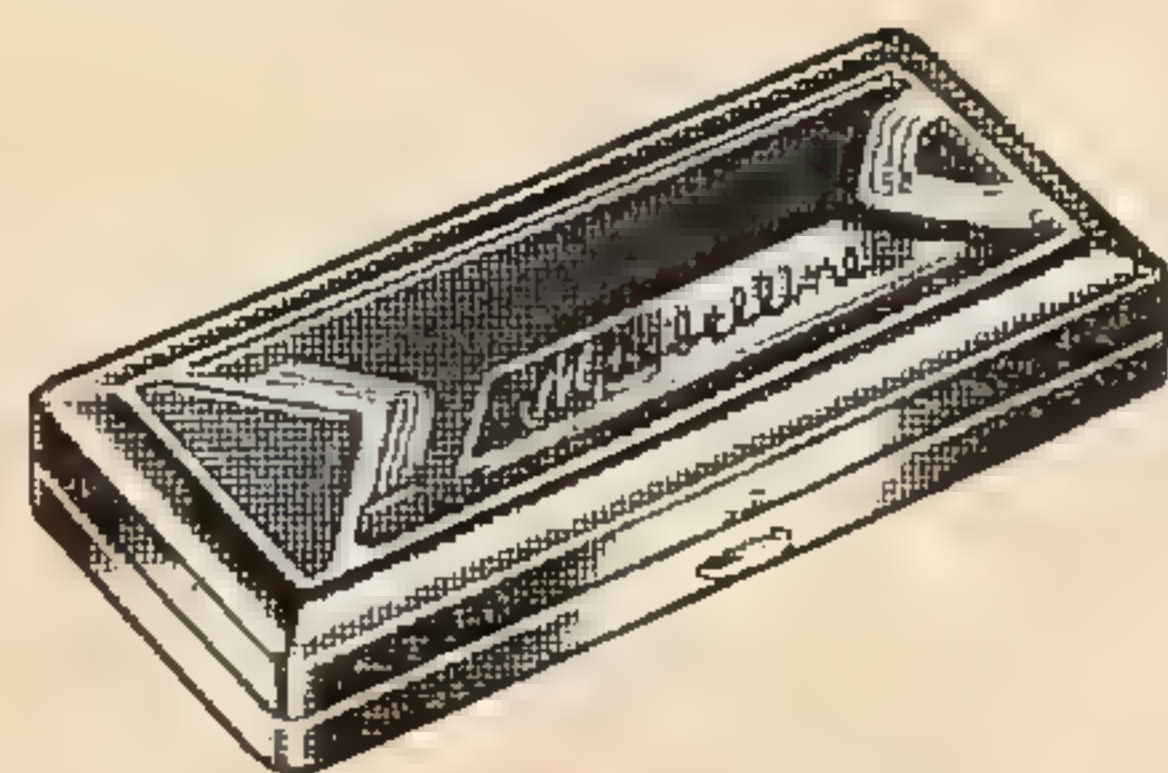
Send a stamped, self-addressed envelope today for a new list of Hollywood stars with their correct studio addresses. It is a convenient size to handle or keep in a scrap-book. To receive a list, all you have to do is write to us and ask for it, enclosing a large, self-addressed and stamped envelope. Don't forget that last item, as no request can be complied with otherwise. Please send requests to Information Desk, Modern Screen, 149 Madison Ave., New York, N.Y.



## KEY YOUR

# Eye Make-Up TO THE NEW FASHIONS

New dress colors, hat designs, hair do's—all conspire to draw more attention to your eyes. So it's no wonder Maybelline Eye Beauty Aids are an important part of the Fashion picture. Sweeping glamour for your lashes . . . expressive eyebrows . . . soft, shimmering eyelids, and look—there's the stunning effect you want! It's so easy with Maybelline Mascara, Eyebrow Pencil and Eye Shadow. These safe, world-famous Maybelline Eye Beauty Aids are—and always will be—your assurance of beauty that's smart and in good taste. Attractive purse sizes at all 10c stores. Insist on the genuine—Maybelline.



Maybelline Solid-form Mascara in handsome gold-covered vanity, 75c.



Maybelline Cream-form Mascara (applied without water) in trim zipper case.



Maybelline Eye Shadow in distinctive pastel box.



Maybelline Smooth-marking Eyebrow Pencil, finely pointed.

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EYE BEAUTY AIDS

## THE EYES OF FASHION

by  
*Maybelline*

For alluring mystery under your most devastating hat, make your eyelashes look long, dark, thick—with Maybelline Mascara. For blondes or titian type, Brown or Blue. For brunettes, Black or Blue.

Eyebrows should be tapered to trim perfection with Maybelline smooth-marking Eyebrow Pencil—Brown or Black. If you're youthful and daring, use Blue for eyelid liner!

Accent the depth and color of your eyes with Maybelline Eye Shadow. Choose from six exquisite shades—Blue, Gray, Blue-gray, Brown, Green, Violet. A shade in harmony with your costume is smartly flattering.

Maybelline Eye Make-up is "Fashion-right" for daytime or evening. It's never obvious and your eyes look far lovelier!



# DAY AND NIGHT I WAS WRACKED WITH PAIN!



## THE AFFLICTION OF THOUSANDS!

Simple Piles may sound like a light thing, but they are an awful agony.

They make your every move a torment. They even hurt or itch while you are sitting or lying down. The torture drags you down and makes you look old and worn.

Both men and women suffer from simple Piles. But, during pregnancy and after childbirth, *women* especially are subject to this trouble.

### TO RELIEVE THE PAIN AND ITCHING

What you want to do to relieve the pain and itching of simple Piles is use Pazo Ointment.

Pazo Ointment really alleviates the torment of simple Piles. Its very touch is relief. It quickly eases the pain; quickly relieves the itching.

Many call Pazo a blessing and say it is one thing that gives them relief from the distress of simple Piles.

### AH! WHAT COMFORT!

Pazo does a good job for several reasons.

First, it *soothes* simple Piles. This relieves the pain, soreness and itching. Second, it *lubricates* the affected parts. This tends to keep the parts from drying and cracking and also makes passage easier. Third, it tends to *shrink* or *reduce* the swelling which occurs in the case of simple Piles.

Yes, you get grateful effects in the use of Pazo! Pazo comes in collapsible tubes, with a small perforated Pile Pipe attached. This tiny Pile Pipe, easily inserted in the rectum, makes application neat, easy and thorough. (Pazo also comes in suppository form for those who prefer suppositories.)

### TRY IT FREE!

Give Pazo a trial and see the relief it affords in many cases of simple Piles. Get Pazo at any drug store or write for a free trial tube. A liberal trial tube will be sent you postpaid and free upon request.

Just mail the coupon or postcard today.

GROVE LABORATORIES, INC.  
Dept. 121-MO, St. Louis, Mo.  
Gentlemen: Please send me free PAZO.

**FREE!**

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Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

*This offer is good only in U. S.*

polish now. If it's liquid you're using, quick, bold strokes should be your aim, one down the middle first, then one on either side.

Tenth, remove excess polish with the blunt end of your orange stick—wipe off a thin tip with your thumb or a tissue, and allow nails to dry thoroughly. A colorless polish base, applied before and after liquid polish, will help protect brittle nails and add lustre too. After they're entirely dry, cold water run over the nails will also help "set" the polish and make it last longer.

**L**AST in order, but almost first in importance this time of year, massage your hands and wrists with your favorite cream or lotion, working it in with a rotary motion from finger tips upward till every vestige has been absorbed. This not only softens and whitens the skin, but supple and relaxes your hands. If you'll repeat this little ceremony every morning and night, and touch up your nails between manicures whenever they show the slightest wear, you'll take a big step toward perpetual grace and beauty. For, when you know you look your best, grace, poise and self-confidence become a real part of you.

Nowadays more and more manufacturers are making nail polishes that harmonize with lip and cheek rouges. This is as it should be. Let all your make-up blend becomingly, and consider your costume colors too. Subtle, pastel shades are much smarter with daytime clothes, while all those brilliantly beautiful deep colors are gorgeous with evening things. If you are wearing any of the browns, beiges, muted greens or slate blues so popular this year, a dull, coppery pink or red polish will be stunning. If plaids or navy blues are your favorites, wear neutral pale or bright red polish, according to whether you're the quiet or the daring type, also depending upon the formality of the occasion. If you love greys, wines, purples or blue-greens—a subtle, bluish-red polish will look marvelous. And if you're all dressed up in one of those clarion-clear true colors that Paris is so enthusiastic about for evening—such as cyclamen pink, violet, bright grey, white or black, wear one of the more brilliant bluish reds. You'll be the belle of the ball.

Oval nails should show a thin tip and

a half moon to match. Round nails look prettiest when polished the entire length, leaving just a hair-line at each side for "slimth." Spade-shaped nails need tiny half moons and accentuated curves at the tip, and square nails can be made to look more graceful if the curves at both ends are exaggerated. But never be ashamed of the shape of your hands. The way they were made is right for you. Firm fingers with squarish nails may not be your ideal—but they indicate the executive type of hand and you should be proud to own them.

A slender, finely molded hand with tapering nails is aristocratic and "lady-like," so accent it with all the care it deserves. An extravagantly slender hand with narrow nails that grow to exaggerated points is exotic and exciting and can wear startling shades of polish effectively. Short, stubby fingers, thick at the base with wide, short nails, indicate much creative ability. So, far from hiding them, you should be doubly proud. Polish them from end to end as we advised for round nails, keep them immaculately smooth and clean and let the world see them for what they are. Tapering fingers with nails narrowing out to long ovals are the mark of artistic talent. Like as not if you have this type, you'll know instinctively how to show them off to best advantage. Such hands can be excitingly dramatic.

**I**F you have freckles, a scar or conspicuous veins in your hands, cover them with some of those marvelous foundation creams or cover-mark preparations. If you have damp, perspiring hands, a bit of powder will often help—or a daily massage with cologne or alcohol may improve the situation. If this condition persists to an annoying degree, better see your doctor as it may indicate a nervous or other systemic disorder.

There, we hope we've been able to add a lot to the loveliness of your hands this winter. If you will spend a few minutes each day and half an hour once a week on the care we've outlined here, we're sure and convinced that your own two hands will soon become the kind that every woman loves to look at and every man will love to hold.

It's becoming so easy to keep lovely on a limited income that we sometimes wonder what else these ingenious cos-

Modern Screen made its selections of the year's movie highlights in the January issue. Now it wants to know what you, the readers, have chosen. The results of this questionnaire will be published in an early issue. Fill in the coupon below and send it to Modern Screen, 149 Madison Ave., New York, N. Y.

1. Best actor .....
2. Best actress .....
3. Most handsome man on the screen .....
4. Most beautiful girl on the screen .....
5. Most promising newcomer (male) .....
6. Most promising newcomer (female) .....
7. Biggest scene-stealer (male) .....
8. Biggest scene-stealer (female) .....
9. My favorite child actor .....
10. My favorite child actress .....
11. Best-dressed man on the screen .....
12. Best-dressed woman on the screen .....
13. My favorite cowboy star .....
14. Best movie I saw in 1939 .....
15. Worst movie I saw in 1939 .....

My name is .....

Address .....  
(City) (State)



meticians can possibly think up. But their ideas seem inexhaustible. Those slick little compact-sized plastic boxes filled with pads saturated in liquid nail polish remover—fifteen to a box for just one thin dime—are one of our favorite innovations. No waste, no spill, and one pad removes a complete manicure. Each pad is, in fact, practically a nail beauty treatment in itself, for not only does it remove old polish in a whisk, it also softens and lubricates both nail and cuticle and helps to prevent peeling and cracking.

Easy, quick, neat and economical we call it! These little prepared pads are not drying, either. They're also grand to carry in your purse, as the screw-top container won't spill anywhere. And did we tell you they're daintily perfumed besides?

Cutting your cuticle can be both dangerous and messy. In the first place you're likely to get a serious infection. And in the second place, though your nails may look smooth for a day, as sure as you're a foot high, on the second day rough, ragged cuticle edges will again plague your best efforts. But why be old fashioned? There's a new safe, more simple way which smart girls everywhere are using. Just dip an orangewood stick wound in cotton into a certain new liquid cuticle softener and, beginning at the center of each nail, work forward, pushing the cuticle gently back. Now, soak your fingers for a few seconds in warm water, and simply wipe off all the old, dead cuticle with a clean, dry towel. It's as easy as all that.

We're awfully enthusiastic about a certain clear, golden-colored skin lotion that we've been using lately. It really is different. Not only does it flow freely, but it contains not a drop of gummy or starchy substances to make your skin feel sticky or "gooey." This lotion helps to protect the natural loveliness of your skin and counteracts the drying effects of winter weather, over-heated houses, and frequent washing. It is excellent to smooth rough, chapped hands and faces and to overcome redness, overgrown cuticle and such things.

This lotion acts quickly to dissolve sticky perspiration, dirt, soap and foreign matter too—then it leaves an emollient film to smooth and protect the skin. Not being heavy, it spreads rapidly into every little crack and crevice and dries quickly, which saves you time and rubbing. It always leaves your skin feeling refreshed and satiny too. Many girls like this lotion as a make-up foundation, because it takes face powder so beautifully.

Would you like to try it? We'll be happy to send a generous trial sized bottle if you'll fill in and mail the coupon below. Do you want to know the names of the cuticle remover and the nail polish remover pads? Just say the word and we'll send them.

Carol Carter  
Modern Screen Magazine  
149 Madison Avenue, New York City

Please send me the free sample of skin and hand lotion.

Name.....

Address.....

City.....State.....

THIS OFFER NOT GOOD AFTER 60 DAYS



"Hot time in the old town tonight, eh?... milk flowing like champagne. I dunno, though—these big parties kind of get me down. The place gets hot—and confetti gets in your pants..."



"That's right—give 'em a blast on your horn! Maybe they'll ask us what we'll have, and we can say how about a little soft, satiny Johnson's Baby Powder... Hoo-onk! ... Pretty sour. And look at your fingering! Terrible."



"Now watch the old maestro. TOOOOOT! There, how's that? Right in the groove, I'd say. We'll have a rubdown with that downy, velvety-cool Johnson's, and then on with the dance, let joy be unconfined!"



"Where's the baby that doesn't go for Johnson's? That slippery, extra-fine talc sure helps to put the skids under prickly heat and chafes! Johnson's doesn't cost much either."

**JOHNSON'S  
BABY POWDER**

Johnson & Johnson, New Brunswick, N. J.



ROCHELLE HUDSON  
lovely screen star



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Men adore enchantingly fragrant, youthfully soft lips. FLAME-GLO LIPSTICK will instantly give your lips a magic flame of temptation... a seductive, alluring glow that men can't resist! An exclusive, water-repellent film gives satin-smooth protection and seals the vibrant color to your lips. You will never know how lovely you can be until you try this remarkable lipstick... in special shades that blend with all the new costume colors!

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Send me 5 trial size FLAME-GLO Lipsticks,  
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ADDRESS \_\_\_\_\_

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# TRICKY TOPPERS



No. 129—Warmth, neat-  
ness and femininity have  
made this long-sleeved  
cardigan a winter clas-  
sic. The zipper, neck  
border and embroidery  
are in bright colors.

No. 2835—The evening  
sweater, below, is made  
of a soft, silky chenille  
yarn. Wear it with either  
a full, flowing skirt or a  
slim, slinky one and you'll  
love yourself!

YOU who "make your own" are the  
lucky ones this season! There's  
nothing smarter than the knitted  
tricks that are topping everything  
from the heaviest of ski pants to the  
sheerest of billowing chiffons.

The Tyrolean sweater, pictured  
above, is ideal for winter sporting, for  
its zippered front makes it fit very  
snugly. Made of white or bright  
colored wool, it has a "three-dimen-  
sional," crocheted, many-colored  
floral trim running down the front  
panel. You'll find this topper a gay  
little aid if you aim to be queen of  
your skating rink, ski train or snow-  
shoe brigade!

If it's an evening outfit you're need-  
ing, the low, square-necked slip-on to  
the left is the ticket for you. Made of  
a soft, silky chenille yarn with a  
lastex thread run through on the  
wrong side, it luxuriously moulds  
your figure. Though the pattern looks  
very complicated and professional to  
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two of the simplest stitches. But that's  
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All you have to do to receive ab-  
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either or both of these gems of the  
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ANN WILLS, Modern Screen  
149 Madison Avenue, New York, N. Y.

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Knitting directions for No. 2835.....

I enclose a stamped, self-addressed (large)  
envelope.

Name .....

Address .....

City..... State.....

Check one or both designs and please print  
name and address plainly.





## MOVIE REVIEWS

(Continued from page 15)

some reason just can't use his head to advantage. The smartest thing he does is marry cute Mary Carlisle, who is a perfect team-mate for the Brown antics. And Mary has a grand time of it, helping Joe prove to the police department that he can capture the criminals.

Solution of a couple of murders puts Joe in first place, however, with both his bride and the police, and the intervening action where he chases the murderer through a seaside resort spook house is hilarious comedy. There are plenty of good gags and dialogue, and the entire cast helps the comedian remain the favorite of countless fans. Supporting players are Marc Lawrence, Clarence Kolb, Don Beddoe and George J. Lewis. Directed by Edward Sedgwick—Columbia.

### ★★ The Secret of Dr. Kildare

"The Secret of Dr. Kildare" hits the stride established by the first picture of this series and maintains the pace throughout. Lionel Barrymore and Lew Ayres as Doctors Gillespie and Kildare are so familiar with their roles that their team-work is pleasingly natural.

This time, young Dr. Kildare meets a society deb who has been behaving very strangely. Her father begs him to solve the mystery, and Kildare, realizing that Dr. Gillespie is much too exhausted from heavy research work, takes the case in spite of his cantankerous objections. Of course, Kildare learns what makes the girl act in such a manner and wins back the affections of Dr. Gillespie—but not until he's worked pretty hard at entertaining the audience.

In supporting roles, Helen Gilbert is quite adequate as the debutante, Laraine Day is the same nifty little nurse and Alma Kruger continues her good-natured arguments with Barrymore. Also spotted to advantage are Lionel Atwill, Nat Pendleton, Sara Haden, Samuel S. Hinds, Emma Dunn and Marie Blake. Directed by Harold S. Bucquet—Metro-Goldwyn-Mayer.

### ★★ Allegheny Uprising

This picture is good factual information about the immediate years before the American Revolution, but is shy on entertainment value. It concerns the efforts of the settlers in the Allegheny valley to prevent the English and their allies from trading ammunition and liquor with the Indians, thus causing continual danger to the white settlers who are trying to develop the new country.

Claire Trevor and John Wayne try hard to inject some drama and interest into their characters, but they're too busy hopping on horses and driving the Indians away to get very far with their romance.

Claire Trevor looks quite appealing placed alongside the dozens of husky pioneers, but her usual ability is lost in the haze of muddled story. The Britishers in the audience may disapprove of the stuffed-shirt portrayal of their early American armies, but George Sanders, as usual, is very capable as the dull officer. Brian Donlevy sinks his teeth into another villainous role, with other good work by Wilfred Lawson, Robert Barrat, John F. Hamilton and Moroni Olsen. Directed by William A. Seiter—RKO.



## Did you ever hear of the Girl who slept her way to Loveliness and Romance? . . . well, I did and here's how



At bedtime . . . she cleanses her skin hygienically with Woodbury Germ-free Cold Cream—leaving on a thin film to soften, invigorate . . . work for beauty and perhaps for romance . . . while she sleeps!

By JANET PARKER  
Woodbury Beauty Consultant

You, too, can gain new loveliness while you slumber. Thousands of women report glamorous results from overnight use of Woodbury Cold Cream.

Your skin is attacked by enemies *all day long*. Wind, sun, fatigue rob your cheeks of bloom; leave your skin dull, dry. So nighttime is when Nature and the right cold cream have their best chance to repair

**WOODBURY**  
3-WAY BEAUTY CREAM

CLEANSES safely  
Smooths as it LUBRICATES  
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your beauty, after the day's wear and tear.

Woodbury Cold Cream gives you ALL THREE of the following special virtues, vitally needed for bedtime beauty care. (1) It cleanses *hygienically*—stays germ-free; (2) It smooths as it lubricates—liquefies at skin-contact; (3) It invigorates—contains a skin-invigorating Vitamin.

Use Woodbury for ordinary cleansing, of course. But to get its extra benefits, leave on a thin film when you go to bed. Get it today! Only \$1.00, 50¢, 25¢, 10¢.

**MAIL NOW FOR GENEROUS TUBE . . . FREE!**  
(Just Paste on Penny Postcard)

John H. Woodbury, Inc., 6611 Alfred St., Cincinnati, O.  
(In Canada) John H. Woodbury, Ltd., Perth, Ontario  
Please send me, *free and postpaid*, a generous-size tube of Woodbury 3-Way Beauty Cream, enough for several "Beauty Nightcap" treatments. Also 8 fashion-tested shades of exquisite Woodbury Facial Powder.

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**New under-arm**  
**Cream Deodorant**  
*safely*  
**Stops Perspiration**



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**FREE Powder For Brunettes**

A new, ravishing shade of face powder for brunettes called Egyptian has just been produced by TAYTON'S—the famous quality cosmetic house. To quickly introduce TAYTON'S Egyptian to brunettes everywhere, free samples are mailed on request. Try this glamorous powder. See how it brings out your hidden skin beauty with its glamorous rose undertone. TAYTON'S Egyptian contains a wonderful new improvement that increases clinging power many times. Sifting through silk makes this powder super-fine, producing the true no-shine, no-cake effect. At 10c stores, drug stores everywhere. For free sample of TAYTON'S Egyptian and 5 other newest shades

**Tayton's**  
 Powder—Lipstick—Cream  
 merely send post card to TAYTON'S, Room 3332, Kansas City, Mo.

**GOOD NEWS**

(Continued from page 57)

**NAME YOUR OWN FIGURE**

"A woman always has the right to change her mind and her figure," says Mae West. So now when corsets are all the rage, La West has decided she will have none of them for herself. Instead, she has reduced her weight to one hundred and twenty pounds flat and intends to stay that way. You'll see for yourself how uncurvaceous but still beauteous she is when "The Farmer's Daughter and the Travelling Salesman," in which she's co-starred with W. C. Fields—of all things—is released. Diet did it, girls. Mae doesn't believe in exercise for anything but the will-power. Just give the glassy eye to anything smacking of starch, she says, and you can name your own figure.

**GINGER'S A BRUNETTE**

Ginger Rogers is being accused of "going Garbo" on Hollywood. She seldom appears at night-spots and when she does, her time is spent playing hide-and-seek with the cameramen. Rogers' reason is that she doesn't want to be photographed in her new brunette tresses until the release of her current picture. Miss R. seems to have forgotten that this isn't the first time she's been a brunette. On that Honolulu trip, she landed in a black wig—hoping to hoax the island camera-sleuths. But she needn't have bothered. The boys recognized her all right. But since she had refused to give an interview when the boat docked, they decided to leave the young lady strictly to herself, blonde or brunette. Imagine Ginger's surprise not to have even a notice of her leave-taking get a word in the papers!

**ROMANCE NOTES**

Now that Helen Gilbert's divorce from musician Mischa Bakaleinikoff is final, she is expected to marry Lew Ayres when and if he ever decides to divorce Ginger Rogers. . . . Bubbles and Wayne Morris invited members of the "Brother Rat and a Baby" cast over for a wind-up-the-picture party. Then they announced that the party was really in honor of the engagement of Jane Wyman and Ronald Reagan. . . . Loretta Young is spending a lot of her evenings with Bob Riskin. . . . Lana Turner still dates Greg Bautzer quite often, but she's stepping out with Bill Hunt and Tom Brown, too. . . . Lucille Fairbanks, Doug, Sr.'s niece who's now the white hope of Warner Bros., is smitten with Bill Lundigan. . . . Ilona Massey and Producer Sam Katz are so very much in love that wedding bells are predicted that soon. . . . Mary Healy is giving more dates to Ken Murray than to any other of her dozens of admiring suitors. . . . Rudy Vallee is back in town and giving the film lovelies the annual whirl. . . . Brenda Marshall and William "Golden Boy" Holden like to go dancing at the Cocanut Grove—but 'tain't serious, because Brenda's married. . . . Alex Morison, brother of Patricia, is dating Jean Cagney, sister of Jimmy.

**ALONG SUNSET STRIP**

Garbo running lickety-cut for her "town

car" with Modern Screen's photog, Jules Buck, hot on her trail. . . . Virginia Bruce in the back seat of her chauffeured limousine peeking out to watch the fans who are craning their necks to get a good look at her. . . . Peter Lorre double parked in front of his tailor's shop while the tailor runs back for a sample of some new material that Lorre wants made into an overcoat. . . . J. Farrell MacDonald downing a nutburger at a drive-in, then ordering another one before leaving—just to take along with him. . . . Bing Crosby and a couple of the little Crosbys disappearing into the Crosby building where the old man has an office. . . . Lana Turner in an open roadster, her red locks flying in the breeze.

**FREE MOVIES**

Nancy Kelly may be pining for Edmond O'Brien, but she's pining in the company of Ken Murray, Cesar Romero, Lee Bowman and Howard Hughes. Hughes really has the inside track, though. He's the only one with a private projection room and since Nancy hates crowded movie-houses, she's catching up on all the late pictures.

**DESSERT FIRST**

We don't know if this is a tip on how to be glamorous, girls, but we do know it to be a fact. Hedy Lamarr eats most of her meals backwards. It's not at all unusual to see the lovely Lamarr come into the Derby at dinner time and order a dish of ice cream or a healthy slab of apple pie à la mode as a starter.

**ANDY'S SPINACH**

Overheard before a recent Jack Benny broadcast: Mrs. Andy Devine pleading with Jack to fix things so Andy won't have to grow another beard for his role in the Paramount picture, "Buck Benny Rides Again."

**THE COMFORTS OF HOME**

When Edward G. Robinson appeared on the set for the first day's shooting of "Dr. Ehrlich," he was being closely followed by two studio workmen bearing a huge leather chair. The chair, said Eddie in explanation, was his favorite one from home so he just decided to have it brought along. "All the comforts of home, you know," he said blissfully, preparing to sink into the chair. But he wasn't quick enough. Director Dieterle had got there first. After the director, every member of the cast had to try the chair. We visited the set a few days later, and the actor confided he was taking his chair home that night. "I miss it so much," he sighed. Robinson's make-up for this role is something to see. Undoubtedly it is famous Perc Westmore's best make-up job to date, for the actor is scarcely recognizable. However, Perc had something of a blow when Eddie first looked at his new face in a mirror. "I may look like Dr. Ehrlich to you," said the actor, "but I look like the spittin' image of Paul Muni to me." They don't come finer, Eddie!



# DESTINATION—HOLLYWOOD

(Continued from page 29)

he will not follow his family to California except for occasional visits.

"It's real nice about Monetta," he explains, "but I'll 'batch' in Dallas for a while. In ten more years, I'll be eligible for a \$100-a-month pension. Too many things can happen in ten years and I'd rather keep my job and be able to support my family in case Monetta tires of the movies. I'm fifty-one years old and in ten years, I'd be an old man without a way of making a living.

**T**HOUGH she was a child entertainer during her early years, it was not until she was thirteen that Linda got her first job as a professional. The Texas Centennial sent out a call for models. They were to be known as Texanitas and, attired in picturesque Mexican costumes, were to pose in endless publicity photographs to exploit the Dallas World's Fair. On the morning of the try-out, hundreds of Dallas girls answered the call of Bill Langley, chief photographer for the Fair. Several dozen were chosen—among them, Linda.

"Monetta was actually too young," Bill Langley now explains. "She was only thirteen and too thin, but her face was photogenic and she had a remarkable knack for modeling. I was dubious, but some of the other fellows insisted we accept her because of her facial beauty and we padded her figure to make it more mature. Soon we were using her more than any other model because of her rare talent for posing. She became the outstanding model of 1937.

After the summer's work, Linda pursued her professional studies more strenuously than ever. She studied dramatics and played in Little Theatre productions. She studied dancing and understudied the Virginia Self Mignonettes, a line of professional dancers trained by the Dallas dancing teacher. Here again Linda's immaturity thwarted her desire to be a "regular" in the chorus line, but she substituted when needed and was promised that this year she could be a permanent member of the group.

"Little did we realize then that Monetta this year would be in Hollywood," Miss Self laughed.

It is probable that, if finances had been available, Linda and her mother would have started westward to try Hollywood long before. But that being impractical on a postman's salary, they did the next best thing and tried every local opportunity for experience.

Dick Parker, one of Linda's champions in the Exposition press department and formerly a Hollywood press agent, was now writing scenarios for screen advertising. Remembering her good work at the Fair, he introduced her to the casting director. Both groaned when they heard the verdict, "Too young."

(Continued on page 76)

# "Don't let daddy lick me again!"



An old,  
old problem solved in an  
up-to-date way.



**1. MOTHER:** Oh, John, why don't you let him alone? He's only a child.

**FATHER:** Well, *somebody* has to make him listen to reason.



**2. MOTHER:** That's the first time I ever heard of a hairbrush being called "reason"!

**FATHER:** Look! Let's settle this right now. He needs that *stuff* and he's going to take it whether he likes the taste or not!



**3. MOTHER:** That's right, Mr. Know-it-all—get him all upset and leave it for me to straighten him out.

**FATHER:** Aw, don't get yourself in a stew!



**4. MOTHER:** I'm *not*! All I know is that Millie Bliss used to jam a bad-tasting laxative down her boy until her doctor put a stop to it. He said it could do more harm than good!

**FATHER:** Then what laxative *can* we give him?



**5. MOTHER:** The one Millie uses—not an "adult" laxative, but one made *only* for children... Fletcher's Castoria. It's mild, yet effective. It's **SAFE**, and Millie's boy *loves* its taste!

**FATHER:** O.K. I'll get a bottle. But boy, he better like it!



**6. MOTHER:** Would you believe it, John? I never saw a spoonful of medicine disappear so fast!

**FATHER:** I wouldn't have believed it if I didn't have my glasses on. I guess this Fletcher's Castoria is **OKAY**!

**INFORMATION DESK,  
MODERN SCREEN  
149 Madison Ave., New York, N. Y.**

Please send me your up-to-date chart listing the heights, ages, birthdays and marriages of all the important stars. I enclose 5c (stamps or coin) to cover cost of mailing.

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*Chas. H. Fletcher* **CASTORIA**

The modern — **SAFE** — laxative made especially for children



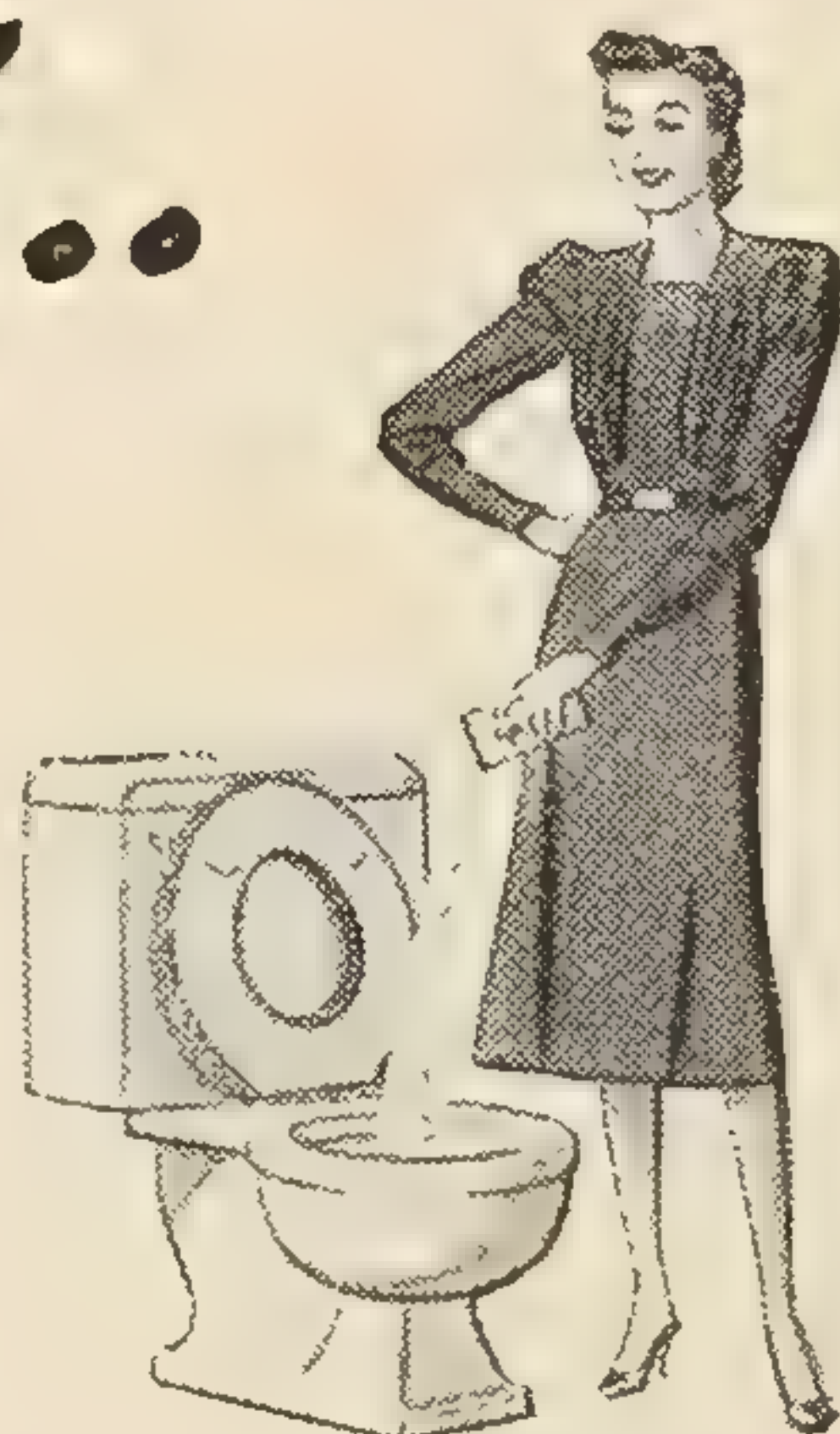


## STYLES CHANGE

• When Sani-Flush was introduced, 28 years ago, dresses hung low, and hair was piled high. This odorless chemical compound freed women of a disagreeable task. It took all the work and muss out of cleaning toilets.

# But...

• Although many things have changed, Sani-Flush has not. It is still the easiest and best known way to keep toilets clean and sanitary. Use it twice a week. Cannot injure plumbing connections. (Also effective for cleaning out automobile radiators.) See directions on the can. Sold by grocery, drug, hardware and 5-and-10c stores. 10c and 25c sizes. The Hygienic Products Company, Canton, Ohio.



## Sani-Flush

CLEANS TOILET BOWLS  
WITHOUT SCOURING

**FREE CLUB PIN CATALOG**  
**300 SMART DESIGNS!**  
 Knit your group closer together with pins or rings. Bastian has been the leading maker for 45 years. Write today for our Free, new 1940 catalog.  
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 and CALLOUSES  
 Quickly removed with  
**MOSCO**  
 The stainless, easy-to-use corn salve... you "just rub it on." No knife, plasters, cloths or soaking. Results guaranteed or money back. Get a jar today. At druggists. 30c, 50c sizes.  
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 Paste coupon on postal. Print name and address.  
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"Don't be silly," Dick exclaimed. "That's what they said at the Exposition but she became the best model we had. Some day she'll be a Hollywood star, and you'd better use her while you can. This girl's got something!"

So she was put to work, but where now she earns \$750 a week before the camera, she posed then for one dollar an hour. During the next eighteen months, Linda appeared in over two hundred movie shorts, advertising automobiles, soft drinks, cookstoves, furniture or whatever came to hand. As a result, when she went to Hollywood, she was already camerawise and free of the self-consciousness that defeats many novices.

TEXAS, especially Dallas, has given many stars to Hollywood. Movie talent scouts, sleuthing for new faces over the country, mark this region as a port of call. A year ago, Ivan Kahn, talent scout for Twentieth Century-Fox, paid a visit to Dallas and announced through the newspapers that he was prepared to interview potential actors. Linda, now in the habit of trying for everything, answered the call. Kahn was impressed but, like her other discoverers had been, was dubious about her age. Nevertheless, he sent her to the coast for a screen test. Linda was accustomed now to the inevitable answer.

"You'll have to grow up," they told her. "Go back home and when you're older, try again."

And so Linda returned to school. Her disappointment was keen, and when she came back she gave all her attention, for the moment, to her books. Despite missing eight weeks of school by the trip, she made the scholastic honor roll.

On her return, she found a subtle difference in her classmates. Some regarded her with awe and asked for her autograph which she obligingly and unassumingly gave them. On the other hand, others of the girls were jealous and catty, but it never fazed Linda. Her remarkable poise stood her in good stead. She continued to experiment with make-up and dress, and she dared to be different from the others. At one of the rare school parties she attended, Linda arrived in evening dress and found all the others in sports clothes.

"She's trying to go Hollywood on us," some of the girls gossiped. But Linda ignored them and had a good time.

She became co-captain of the school pep squad not only because of her in-

terest in school activities but also because she realized that the more experience she had before the public, even leading cheers before a grandstand full of shrieking football fans, the more she would gain in discarding all self-consciousness for her career.

When the first Gateway-to-Hollywood contest came along, Linda, by habit, entered. Another girl won the elimination bout but audience reaction to Linda's appearance was so enthusiastic the judges recommended that she be sent along to the finals. She tied with another girl in the district meet and so, for the second time, she found herself en route to Hollywood. But in the national finals, too, she was to come in only second. RKO, sponsoring the contest, took a three months' option on her services, off salary, as runner-up and told her to return to Dallas until they needed her.

Regardless of the disappointments that came her way, Linda's poise carried her through. With small hope of anything developing from the option, but with no trace of bitterness at her second failure, she returned to her classes and to her screen work at the advertising agency. She worked harder than ever at her preparations for eventual success. Her two visits to Hollywood had enlarged her vision of the possibilities of theatrical make-up, and in her enthusiasm, she went too far. She shaved her forehead into a widow's peak and rouged her mouth like Joan Crawford's, not from vanity but to experiment. Hollywood has since corrected her mistakes and simplified her glamorization.

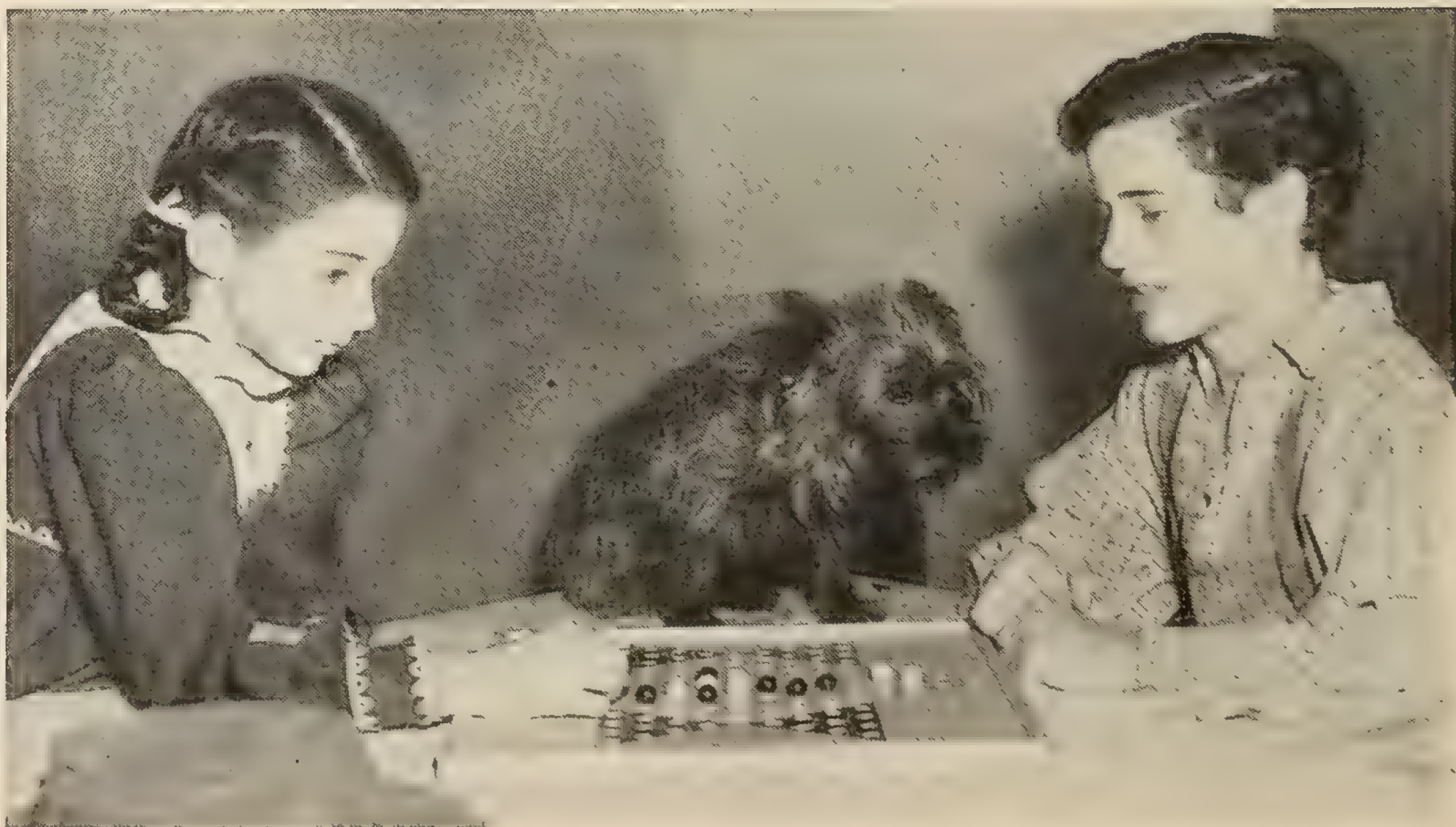
Meanwhile, events of which she was unaware were shaping her destiny. The publicity she had received in Hollywood in the "Gateway" contest had reminded Twentieth Century-Fox of their previous interest in the girl. Quietly investigating her status, they determined on the strategy of saying nothing until her RKO option expired on April 4th.

The night of the expiration, Linda was at home studying, trying to forget that this night marked the end of another opportunity. Suddenly the phone rang. It was American Airlines.

"We have a ticket to Hollywood for you," the agent announced. "What plane are you taking?"

"There's some mistake," Linda objected, suspecting a practical joke from some school mate. "I'm not going anywhere."

Thirty minutes later the phone rang



Virginia Weidler challenges Gene Reynolds to a game—but not without a referee! These three became friends during the filming of "Bad Little Angel!"



again. "Hollywood calling. Leave tonight and be here to sign a contract tomorrow," she was instructed. Two hours later she was in the plane, breathless and pinching herself to make sure she was not dreaming. Her third call to Hollywood. Something *had* to happen this time.

In Hollywood there began the period of waiting around that falls to the lot of every newcomer. Away from the guidance of her mother for the first time, she was lonely and blue and so Undine resigned her job in Dallas and left for California to be with her little sister. Soon she was before the camera in "Hotel For Women." As soon it was known definitely that she was to stay, Mrs. Darnell packed up the two youngest children and "Weedy," Linda's pet rooster, and followed.

One hundred and thirty-three days after her departure, Linda was back in Dallas again, but for a different reason this time—a triumphant home-coming. Attired in the wardrobe she wore in "Hotel For Women," with which the studio had presented her for good luck, she was to make personal appearances with her first picture. Relatives from three states were brought to Dallas to welcome the most distinguished member of their clan. Among the group was her seventy-four-year-old grandmother, who, when she viewed her granddaughter's picture, was viewing the first movie she had ever seen.

DALLAS turned out en masse for the local girl who'd made good. She was presented with a plaque by the Mayor in front of the City Hall. There were parades and dinners, and throughout the three-day stay, her suite in the Baker Hotel was a reception room for the hundreds of friends who wanted to see her again in person. No longer were there quips about "going Hollywood." No longer was there cattiness or jealousy. Linda was the heroine of the hour. There were former schoolmates to see, and the pep squad from Sunset High, the crew from the advertising agency to thank.

Each day, over 1,000 people called at the suite. In two days she received 3,800 letters, 2,000 wires and 150 bouquets of flowers. There was still no trace of affectation on her return. She was the same unassuming, pretty Monetta who could take success as calmly as she had taken failure. But whereas she had boarded the plane with only her parents and brother and sisters to say goodbye, the crowd which waved her farewell after her brief visit in August filled the Union Station and overflowed to the street.

On the outskirts of the station crowd was a genial little fellow who had come to catch a glimpse of her. He had tried each day to see her at the hotel but each time had been crowded out. He knew now he wouldn't have the opportunity to say hello, but he just wanted to see her and notice the change. Suddenly, as Linda boarded the train and turned to wave goodbye, she caught a glimpse of his face.

"Bill!" she cried and dashed off the platform to make her way to the edge of the crowd. There she planted a kiss on his cheek. "Isn't it wonderful, Bill? You always said I could do it."

And Bill Langley, remembering the little lanky model at the Exposition, grinned with pride.

And this time she's staying—with loads of plans for her rolling along. Her second picture was "Daytime Wife," with Tyrone Power. Don't think her Dallas pals didn't get a kick out of that!



\* NANCY KELLY and JOEL McCREA in the 20th Century-Fox hit "He Married His Wife". Her hands are delightful! Cultivate romantic softness in your hands with Jergens Lotion.

"LOVE is your friend  
when your HANDS  
are endearingly soft,"  
says **Nancy Kelly** \*  
(20th Century Fox Star)

**Your Hands need not get wretchedly rough and chapped. How other girls help prevent this . . .**

**Y**OU'LL hardly know your hands after just a few applications of Jergens Lotion—they're so much lovelier! More desirably soft to touch. Jergens supplies beautifying moisture most girls' hand skin needs, especially in winter. Gives your skin the benefit of 2 fine ingredients many doctors use to help harsh skin to satin-smoothness. Regular use helps prevent sad

roughness and chapping. No stickiness! Easy to apply after every handwashing. No wonder more women use Jergens than any other lotion. Have romantic, smooth "Hollywood" hands. Start now to use this famous Jergens Lotion. 50¢, 25¢, 10¢—\$1.00, at beauty counters everywhere. Get Jergens Lotion today, sure.



**CUPID'S HINT**

Rough, red hands are so disillusioning! Jergens Lotion furnishes beauty-giving softening moisture for your skin.

**JERGENS  
LOTION**



FOR SOFT, ADORABLE HANDS  
New—for satin-smooth complexion—  
Jergens all-purpose Face Cream.  
Vitamin blend helps against dull dry skin. Try it! 50¢, 25¢, 10¢.

**FREE! . . . PURSE-SIZE BOTTLE**

See—at our expense—how Jergens Lotion helps you have adorable, soft hands. Mail this coupon today to:  
The Andrew Jergens Co., 3712 Alfred St., Cincinnati, Ohio  
(In Canada: Perth, Ont.)

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Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_



# Make Your Eyes Whisper

## "Romance"



Every smart girl can possess that wide-eyed, limpid loveliness that adds so much to charm. The secret is KURLASH, the dainty eyelash curler. It curls back lashes from your eyes in a half-minute jiffy—minus heat, cosmetics or practice. Makes eyes appear brighter, larger, lovelier. \$1.00

KURLENE, the scientific oily-base cream, keeps company with Kurlash! Stroked on lashes and brows, to enhance their dark luxuriant beauty. \$.50



# KURLASH

The Only Complete Eye-Beauty Line

THE KURLASH COMPANY, INC.

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Write Jane Heath, Dept. G-2, for generous trial tube of Kurlene (send 10c in coin or stamps). Receive free chart analysis of your eyes and how to make the most of them.

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Address \_\_\_\_\_  
Color: Eyes \_\_\_\_\_ Hair \_\_\_\_\_ Skin \_\_\_\_\_



IF YOU HAVE  
**GRAY HAIR**  
and DON'T LIKE a  
MESSY MIXTURE...  
then write today for my  
**FREE TRIAL BOTTLE**

As a Hair Color Specialist with forty years' European American experience, I am proud of my Color Imparter for Grayness. Use it like a hair tonic. Wonderfully GOOD for the scalp and dandruff; it can't leave stains. As you use it, the gray hair becomes a darker, more youthful color. I want to convince you by sending my free trial bottle and book telling All About Gray Hair. ARTHUR RHODES, Hair Color Expert, Dept. 3, LOWELL, MASS.

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## MODERN SCREEN

# MOVIE SCOREBOARD

(200 pictures rated this month)

Turn to our valuable Scoreboard when you're in doubt about what movie to see. The "general rating" is the average rating of our critic and the authoritative newspaper critics all over the country. 4★ means very good; 3★, good; 2★, fair; 1★, poor. C denotes that the picture is recommended for children as well as adults. Asterisk shows that only Modern Screen rating is given on film not yet reviewed by newspapers as we go to press.

Picture	General Rating	Picture	General Rating
Adventures of Sherlock Holmes (20th Cent.-Fox)...	3★	Mickey, the Kid (Republic).....	2★
Allegheny Uprising (RKO).....	2★	Midnight (Paramount).....	3★
*Amazing Mr. Williams, The (Columbia).....	3★	Mikado, The (Universal).....	C 3★
Andy Hardy Gets Spring Fever (M-G-M)....	C 3★	Million Dollar Legs (Paramount).....	2★
Another Thin Man (M-G-M).....	3★	Miracles For Sale (M-G-M).....	2 1/2★
Babes In Arms (M-G-M).....	C 3★	Missing Daughters (Columbia).....	2★
Bachelor Mother (RKO).....	C 3 1/2★	Missing Evidence (Universal).....	3★
Bad Lands (RKO).....	2★	Mr. Moto Takes a Vacation (20th Century-Fox) C	2★
Beachcomber, The (Mayflower).....	3 1/2★	Mr. Smith Goes to Washington (Columbia)....	4★
Beau Geste (Paramount).....	C 3★	Mr. Wong in Chinatown (Monogram).....	2★
Beware Spooks (Columbia).....	2★	Mutiny on the Blackhawk (Universal).....	2★
Blackmail (M-G-M).....	2★	Naughty But Nice (Warners).....	2★
Blind Alley (Columbia).....	2 1/2★	Never Say Die (Paramount).....	2★
*Blondie Brings Up Baby (Columbia).....	2★	News Is Made at Night (20th Century-Fox)....	2 1/2★
Blondie Takes a Vacation (Columbia).....	2★	Ninotchka (M-G-M).....	4★
Boy Friend (20th Century-Fox).....	C 2 1/2★	No Place To Go (Warners).....	2★
Bridal Suite (M-G-M).....	2★	North of Yukon (Columbia).....	2★
Bulldog Drummond's Bride (Paramount).....	2★	Nurse Edith Cavell (RKO).....	4★
Call a Messenger (Universal).....	2 1/2★	Oklahoma Kid, The (Warners).....	3★
Calling All Marines (Republic).....	2★	Old Maid, The (Warners).....	4★
Captain Fury (United Artists).....	C 2 1/2★	On Borrowed Time (M-G-M).....	3★
Career (RKO).....	2★	On Dress Parade (Warners).....	2★
Cat and the Canary, The (Paramount).....	3 1/2★	One Hour to Live (Universal).....	2★
Charlie Chan at Treasure Island (20th Century-Fox)	2★	\$1,000 a Touchdown (Paramount).....	2★
Charlie Chan in Reno (20th Century-Fox).....	C 2 1/2★	Only Angels Have Wings (Columbia).....	3★
Clouds Over Europe (Columbia).....	2 1/2★	On Your Toes (Warners).....	2 1/2★
Coast Guard (Columbia).....	2★	Our Leading Citizen (Paramount).....	2 1/2★
Confessions of a Nazi Spy (Warners).....	3★	*Our Neighbors—The Carters (Paramount).....	1★
Dancing Co-ed (M-G-M).....	2 1/2★	Pack Up Your Troubles (20th Century-Fox)....	2 1/2★
Daughters Courageous (Warners).....	3★	Panama Lady (RKO).....	2★
Day the Bookies Wept, The (RKO).....	2★	Parents on Trial (Columbia).....	2★
Day-time Wife (20th Century-Fox).....	3★	Pride of the Blue Grass (Warners).....	2 1/2★
Death of a Champion (Paramount).....	2 1/2★	Quick Millions (20th Century-Fox).....	C 2★
Disputed Passage (Paramount).....	3★	Rains Came, The (20th Century-Fox).....	3★
Drums Along the Mohawk (20th Century-Fox)....	3★	Range War (Paramount).....	2★
Dust Be My Destiny (Warners).....	2 1/2★	Real Glory, The (United Artists).....	2★
Each Dawn I Die (Warners).....	3★	*Reno (Universal).....	2★
Elizabeth and Essex (Warners).....	4★	Rio (Universal).....	2 1/2★
Escape, The (20th Century-Fox).....	2 1/2★	Roaring Twenties, The (Warners).....	3★
Espionage Agent (Warners).....	2 1/2★	Rose of Washington Square (20th Century-Fox) C	3★
Eternally Yours (United Artists).....	2 1/2★	Rulers of the Sea (Paramount).....	3 1/2★
Everything's on Ice (RKO).....	2★	Sabotage (Republic).....	2 1/2★
Ex-Champ (Universal).....	2★	Second Fiddle (20th Century-Fox).....	C 3★
Fast and Furious (M-G-M).....	2★	*Secret of Dr. Kildare (M-G-M).....	2★
Fifth Avenue Girl (RKO).....	3★	She Married a Cop (Republic).....	2★
First Love (Universal).....	3★	6,000 Enemies (M-G-M).....	2 1/2★
Five Came Back (RKO).....	2★	Smashing the Money Ring (Warners).....	2 1/2★
Flight at Midnight (Republic).....	2★	Some Like It Hot (Paramount).....	2★
Flying Deuces (RKO).....	2★	SOS—Tidal Wave (Republic).....	2★
Forgotten Woman, The (Universal).....	2★	Spellbinder, The (RKO).....	2★
Four Feathers (United Artists).....	3 1/2★	Spirit of Culver, The (Universal).....	C 2 1/2★
Frontier Marshal (20th Century-Fox).....	2 1/2★	Stagecoach (United Artists).....	4★
Full Confession (RKO).....	2★	Stanley and Livingstone (20th Century-Fox)....	3 1/2★
*Geronimo (Paramount).....	3★	Star Maker, The (Paramount).....	2 1/2★
Girl and the Gambler, The (RKO).....	2★	Stolen Life (Paramount).....	2 1/2★
Girl from Rio (Monogram).....	2★	Stop, Look and Love (20th Century-Fox).....	2★
Golden Boy (Columbia).....	3★	Stronger Than Desire (M-G-M).....	2 1/2★
Goodbye Mr. Chips (M-G-M).....	C 4★	Sun Never Sets, The (Universal).....	2★
Good Girls Go To Paris (Columbia).....	2 1/2★	Susannah of the Mounties (20th Century-Fox)..	C 3★
Gorilla, The (20th Century-Fox).....	2 1/2★	Sweepstakes Winner (Warners).....	2★
Gracie Allen Murder Case (Paramount).....	2 1/2★	Tarzan Finds a Son (M-G-M).....	C 2 1/2★
Grand Jury Secrets (Paramount).....	2 1/2★	Tell No Tales (M-G-M).....	2 1/2★
Hawaiian Nights (Universal).....	2★	That's Right, You're Wrong (RKO).....	C 3★
Heaven With a Barbed Wire Fence (20th Cent.-Fox)	2★	These Glamour Girls (M-G-M).....	2 1/2★
Hell's Kitchen (Warners).....	2 1/2★	They All Come Out (M-G-M).....	2 1/2★
Here I Am a Stranger (20th Century-Fox).....	2 1/2★	They Asked For It (Universal).....	2★
Hollywood Cavalcade (20th Century-Fox)....	3★	They Shall Have Music (United Artists).....	C 3 1/2★
Honeymoon in Bali (Paramount).....	3★	Those High Grey Walls (Columbia).....	2 1/2★
Hotel For Women (20th Century-Fox).....	2 1/2★	Three Smart Girls Grow Up (Universal).....	C 3★
Hotel Imperial (Paramount).....	2★	Three Sons (RKO).....	3★
House of Fear, The (Universal).....	2★	Thunder Afloat (M-G-M).....	2 1/2★
Housekeeper's Daughter, The (United Artists)....	2★	*Too Busy To Work (20th Century-Fox).....	C 2★
Indianapolis Speedway (Warners).....	2 1/2★	Torchy Plays With Dynamite (Warners).....	2 1/2★
In Name Only (RKO).....	3 1/2★	Torchy Runs for Mayor (Warners).....	2 1/2★
Intermezzo, A Love Story (United Artists).....	3★	*Tower of London (Universal).....	2★
Invitation to Happiness (Paramount).....	C 3★	Tropic Fury (Universal).....	2★
Irish Luck (Monogram).....	2 1/2★	20,000 Men a Year (20th Century-Fox).....	3★
I Stole a Million (Universal).....	3★	Two Bright Boys (Universal).....	2★
It Could Happen to You (20th Century-Fox)....	2★	U-Boat 29 (Columbia).....	3★
It's a Wonderful World (M-G-M).....	3★	Undercover Doctor (Paramount).....	2 1/2★
Jamaica Inn (Paramount).....	3★	Underpup, The (Universal).....	3★
Jones Family in Hollywood (20th Century-Fox) C	3★	Unexpected Father (Universal).....	2★
Juarez (Warners).....	3★	Union Pacific (Paramount).....	3 1/2★
Kid From Kokomo, The (Warners).....	2★	Waterfront (Warners).....	2★
Kid From Texas, The (M-G-M).....	2★	We Are Not Alone (Warners).....	3★
Kid Nightingale (Warners).....	2★	What a Life (Paramount).....	3★
Lady of the Tropics (M-G-M).....	2★	When Tomorrow Comes (Universal).....	2 1/2★
Little Accident (Universal).....	2 1/2★	Winter Carnival (United Artists).....	2 1/2★
Lucky Night (M-G-M).....	2 1/2★	Wizard of Oz, The (M-G-M).....	C 4★
Magnificent Fraud (Paramount).....	2★	Wolf Call (Monogram).....	2★
Main Street Lawyer (Republic).....	2 1/2★	Woman Is the Judge, A (Columbia).....	2★
Maisie (M-G-M).....	3★	Women, The (M-G-M).....	3★
Man About Town (Paramount).....	3★	Wuthering Heights (United Artists).....	4★
Man in the Iron Mask (United Artists).....	3★	You Can't Get Away With Murder (Warners)....	2 1/2★
Man of Conquest (Republic).....	3★	Young Mr. Lincoln (20th Century-Fox).....	C 3 1/2★
Marx Bros. at the Circus (M-G-M).....	C 2 1/2★		



## THE BUSIEST LADY IN TOWN

(Continued from page 35)

Shirley scented cajolery here. She threw him a level glance as she slid off the couch. "Do you?" she inquired very coldly.

Her position has brought her into contact with all sorts of conditions and people. She has met them equably, the prominent and the obscure. But only those within her close circle have meant much to her. Now she's begun to be interested in people as such. She sizes them up. She's making her first tentative forays into the confusing field of human nature. Like the rest of us, she seeks the kindred spirit behind the face. Her sense of fun, for example, is marked, and when she finds an answering spark in the other fellow's eyes, all barriers are down. She found it in Secretary Morgenthau, with whom she recently spent a lively afternoon in Washington.

"Thank you for one of the best days I've ever had. I mean that with all my heart," he said so gravely as to make Shirley pause.

"Hm," she reflected. "Too bad you don't live in California. We'd cheer you up if you did."

Her milk fund, taking its name from the circumstance that the funds are kept in a milk bottle, was started by her mother. But Shirley has come to know the children at the camp and day nursery to which the money goes, and has made the project her own, taking responsibility for her share of the work in earnest.

When she was officially inducted into the police department, people on the lot besieged her for badges. "All right," she said, "but you have to pay ten cents to the milk fund for the badge and a nickel fine if you forget to wear it." She collects the nickels and dimes religiously and hands them over to Miss Klamt, who puts them into an envelope which Shirley takes home and empties into the milk bottle. She keeps an eye peeled for offenders and is learning how to deal with their dodges. "There's one trick I caught on to," she explained. "If they forget their badge, I'm afraid they loan it to one another, and they all look the same so you can't tell the difference. Guess

# DON'T COVER UP A POOR COMPLEXION



## Let the Famous Medicated Cream That's Aided Thousands . . . Help Clear Up Your Complexion

A POOR COMPLEXION can cheat you of a lot of life's fun!...Don't try to "cover up" a skin that's rough-looking or marred by externally caused blemishes! All too often you're only making those very flaws you wish to hide worse!

Do as thousands of beauty-wise modern women are doing today. Let Noxzema, the dainty, snow-white *Medicated Skin Cream* help restore your natural, healthy skin beauty.

### Works 24 hours a day

Here's a medicated cream that can work 24 hours of every day to help improve your complexion...For Noxzema is not only an effective *Night Cream*—it's a splendid *Powder Base*, too. Day and night it works for your skin—helping reduce enlarged pores with its mild astringents . . . aiding in softening coarse, rough skin...soothing irritated skin...helping heal up externally caused blemishes.

**How to use**—Massage your face and neck with Noxzema each night—it's *greaseless*—a

real pleasure to use! In the morning rinse your face thoroughly in cold water and apply a thin film as a base for make-up. You'll find it a grand day-long protective foundation.

### Read what women write

Thousands of letters tell what an effective Beauty Aid Noxzema is. These are typical . . .

"For years I had the most unsightly blemishes\* on my face. Nothing I tried helped. Then I tried Noxzema. I used it diligently for six weeks and the blemishes disappeared. My skin became clear, clean and youthful-looking."—Mrs. Hazel Altman, Irvington, N. J.

"I used to be troubled with *Large Pores*, but the regular use of Noxzema has helped correct this condition. I also find my skin much whiter and smoother."—Mrs. James H. Donnell, Thomasville, N. C.

"I tried Noxzema on my hands, which were cracked and chapped. The relief was astonishing and the cracks healed up in no time. Next I tried it as a *Powder Base*—and it's really amazing how much longer my make-up stays on."—Mrs. E. Rosenau, Brooklyn, N. Y.

\*externally caused

### Limited time offer

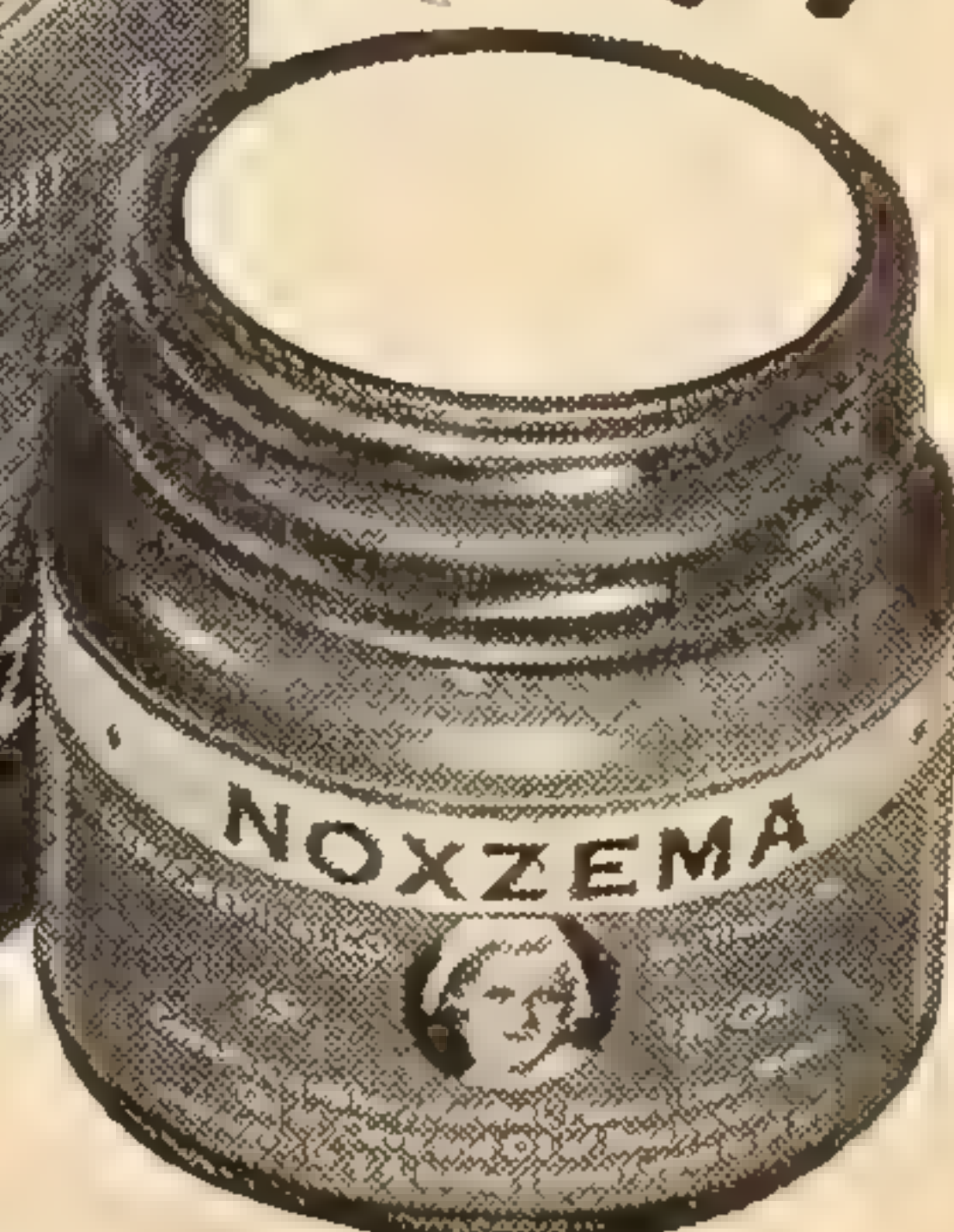
For a *limited time* you can get this generous trial size jar of Noxzema for only 19¢. See if Noxzema can't help solve your skin problems. Get a jar today.

25¢ JAR  
ONLY 19¢



### Chapped Hands are Cut Hands

Rough, red Chapped Hands need soothing medication. Smooth Noxzema into the tiny cracks. *Feel* the soothing relief—see how Noxzema helps restore hands to normal, soft white loveliness.



After "doing his duty" in France, Charles Boyer returned to Hollywood. His wife, Pat Paterson, was with him.





use  
**Mercolized  
Wax Cream**  
The Skin Bleach  
Beautifier

**M**ERCOLIZED WAX CREAM is the complexion lightener that aids, hastens and supplements the natural activity of the skin in flaking off dull, lifeless, over-pigmented superficial skin. You then see revealed the smoother, softer, lovelier true skin—your own natural complexion. Get a jar of Mercolized Wax Cream today and try it.

**Choose Saxolite Astringent**

**A** DELIGHTFULLY pleasant and refreshing astringent. Dissolve Saxolite in one-half pint witch hazel and pat briskly on the skin several times daily.

**Try Phelactine Depilatory**

**R**EMOVES unwanted hair from face quickly and easily. Skin appears more attractive.

Sold at all Cosmetic Counters



**FREE to Women!**

Frank and interesting Booklet answers the question uppermost in minds of married women. Explains use of **Boro-Pheno-Form**—easier, daintier method of feminine hygiene. No water or accessories needed. Convenient, soothing, odorless. Proven by 47 years use.

**FREE SAMPLE**

Write today for Free sample of Boro-Pheno-Form and booklet "The Answer."

Dr. Pierre Chem. Co., Dept 14-B, 162 N. Franklin St., Chicago



Brush Away  
**GRAY  
HAIR**  
..AND LOOK 10  
YEARS YOUNGER

Now, at home, you can quickly and easily tint tell-tale streaks of gray to natural-appearing shades—from lightest blonde to darkest black. Brownatone and a small brush does it—or your money back. Used for 28 years by thousands of women (men, too)—Brownatone is guaranteed harmless. No skin test needed, active coloring agent is purely vegetable. Cannot affect waving of hair. Lasting—does not wash out. Just brush or comb it in. One application imparts desired color. Simply retouch as new gray appears. Easy to prove by tinting a test lock of your hair.

Retain your youthful charm. Get BROWNATONE today. 60c at all drug stores—on a money-back guarantee, or—

**SEND FOR TEST BOTTLE**

The Kenton Pharmacal Co.  
308 Brownatone Bldg., Covington, Kentucky  
Please send me Test Bottle of BROWNATONE and interesting booklet. Enclosed is a 3c stamp to cover, partly, cost of packing and mailing.

Check shade wanted:

☐ Blonde to Medium Brown ☐ Dark Brown to Black

Name .....

Address .....

City ..... State .....

Print Your Name and Address

I'll have to have names printed on 'em. "Sometimes my pets help out, too. Rony, my pony, worked in a picture and gave his money to the milk fund. So did Chingching. She was really the star of 'Stowaway.' We had a little trouble with her, though. She has to eat at five o'clock positively or she pouts. You wouldn't think a dog could tell the time, but Ching can. I don't know if she tells it by the clock or her stomach, but sure enough, when five o'clock comes around and Ching doesn't get her dinner, she hides under a chair and pouts. It's all in a good cause though, for the milk fund."

**S**HE seems more casual about her own finances. Christmas and birthday gifts form her principal item of expenditure, and on these she's inclined to go overboard. Having set her heart on a certain pin for her mother's Christmas gift, she went into conference with her business manager, who is also her father, and watched with interest as he juggled figures on paper. "Well, Shirley, it'll take you exactly six months and a half to work it out," he said.

"Couldn't we make a deal?" she suggested. So they made a deal about whose details Shirley is vague. "You see, Dad and I are really partners in crime. We don't have any papers or IOU's or anything. Sometimes when I get my next week's allowance and there's nothing special to do with it, I give it to him to save for a rainy day—rainy Christmas I guess you'd call it. But most of the time it just kind of goes by."

With two big brothers to roughhouse her and the children of her parents' friends to play with, Shirley has always taken boys for granted, as a necessary adjunct to a satisfactory game of G-men.

Boys have now acquired a new value. Her mother allowed her to accept an invitation to a party given by a dancing class to which some of her friends belonged. "You have little dance tickets," Shirley explained, "and you have to write down the boys' names who want to dance with you, and they write down yours. But I wasn't used to it, so I got mixed up and put some of the names on the wrong line, so they all came at once. I didn't know what to do, so I just said, 'Well, the first one that comes can dance.'"

"Then one time this lady, she was kind of in charge, said take the fourth part-

ner in front of you. So we all walked down and took the fourth partner in front of us, and once I got a real fat boy and then I got a great, big, tall boy, and we all had to laugh, it was so funny the way he had to bend over to hold me. And are they strict, though! My goodness! If the boy sits on the right side instead of the left side, or vice versa, I don't remember which, does he get called down! It's supposed to teach you dancing manners. I like it. I was only a guest this time, but next term mom's going to let me be a member."

Her friend, Mary Lou, has a brother of fourteen whom Shirley considers a wit. "He gets more funnier all the time."

"Just funnier, Shirley."

"Just funnier," agreed Shirley, pre-occupied. "Teasier, too. He's even teasier than my brother. But he's got a girl friend now, so we can tease him."

Mary Lou is Shirley's stand-in and bosom companion, her co-giggler, her arch-ally, her paragon, and would be, if Shirley could manage it, a Siamese twin. She comes to stay for a week at a time, and the day after she leaves, Shirley starts her campaign. "When's Mary Lou coming back again?"

**W**HEN Mary Lou gets a pair of shorts, Shirley gives her mother no peace till she has a pair like them. She has ordered birthstone rings for their next birthdays. "Mary Lou's birthstone's a pearl, and mine's a diamond. So she's going to have a pearl between two diamonds and I'm going to have a diamond between two pearls. So they'll be nearly just the same."

"Why we're such good friends is because we like each other, I guess, and we have lots of fun with guns and dolls and badminton and jacks. Jacks have come in an awful lot lately," she offered helpfully. "Of course her mother wants to have her, too. You know how it is when you've got a little girl, but gosh! When's Mary Lou coming back again, mom? I miss her so."

Shirley's latest screen success is "The Blue Bird," a Technicolor portrayal of Maeterlinck's classic fantasy of the search of two dissatisfied and selfish children for the bird of happiness. It's half way between a childhood and adolescence role for Shirley and, needless to say, she takes it right in stride.



Charlie McCarthy, Edgar Bergen and Mortimer Snerd all "moustached" up for sleuthing in their new picture, "Charlie McCarthy, Detective."



She was having three children to lunch at her studio bungalow this day, during the filming of "The Blue Bird." It was a special occasion, for Mrs. Temple had business elsewhere, and Shirley was to be hostess, Miss Klamt assisting.

"Now don't get silly," was her mother's parting admonition. "Giggle if you must, but don't whoop."

"Well, I'll try to hold myself down." She shot a severe glance at her teacher. "I don't know if I can hold Klammy down, though."

**P**RESENTLY the guests arrived. There was a girl a little older than Shirley, another somewhat younger, and a boy of five, all speechless with excitement and wonder.

They were introduced. "Hello," said Shirley. "I'm hungry, aren't you?"

There was a moment's silence, then the older girl gasped, "Please excuse us for being tongue-tied, but we're all so thrilled."

Shirley couldn't quite cope with that one. The boy, whose eyes had never left her, advanced a step. "Are you a rabbit?"

"Why? Would you like me to be one?"

"The man up there said you're a rabbit and live under the house."

"Well, that's only sometimes," she assured him comfortably and took his hand. "Come on. I'll show you where I have school. Then we'll decide what we'll have to eat."

From the schoolroom a few minutes later came sounds which by the over-critical might have been described as whoops, but which we will call giggles. Then, single file, four Indian braves stalked back, hands shading eyes.

"This is Big Chief Bestypuss, this is Big Chief Talkumfast, this is Little Chief Squidgeumup, and I'm Big Chief Betterfeedum," said Shirley. "Let's see, Klammy, I think you better be an Indian, too. You can be Big Chief Usefulclam. Now I'll order lunch."

Usefulclam suggested that the children might like to order their own lunch. "No, I asked 'em. They mostly want to be surprised." She had picked up the phone. "This is Shirley. I'd like to order lunch for five Indians—yes," she giggled, "four papooses and Klammy. Five yellow tomato juices and, let's see, five lamb chops and five peas and carrots and five milks. Klammy's going to drink milk too, it's good for her. Then we'll have five floating swans and some cookies and I guess that's all."

I left them at their meal. Shirley's eye glinted as she gave me her hand. "G'by, Big Chief Writeumupgood," she suggested blandly.

#### Solution to Puzzle on page 68

JAMES	CAGNEY	ROAR
BOGART	ARCADE	ERROL
ANNE	AWRY	TIAO
BEE	TRIO	TROD
ESSAY	GLEASON	RINSE
BRO	EDGAR	HOD
FELLOWS	EEL	WALLACE
ALIENEE	ALLEGES	
RED	ENE	ROY
RA		LA
ANN	ODE	ERA
GOODBYE	MARLENE	
ORDERER	NED	SPRINGS
AID	MARIE	SOL
PAYNE	BENNETT	WYMAN
ALE	NEAR	COOS
GILT	LIKE	AHEM
ECLAT	TEMPLE	AMUSES
ESPY	SLUMPS	ROGER

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How to Use  
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## CONFESSIONS OF A LADY-KILLER

(Continued from page 31)

she shouldn't feel superior. And that's how they all feel. That's why I don't go around with picture people."

Mickey still lives with his mother and stepfather on a big place they bought in San Fernando Valley, where he raises ducks, flowers, tomatoes and horses. A year ago he used to think living with his Mom was somewhat of a handicap. "But lately I've decided I like it pretty well," he said cheerfully. "We have a beautiful place out there. Naturally, she doesn't spoil me," he replied rather sharply to my query. "I wouldn't admire her very much if she did, would I? No, I'm thankful to say that I haven't a stage mother. Never have had. All that I've done and that I am, I owe to my mother."

MICKEY'S father, vaudevillian Joe Yule, is now nearly a fixture on the Metro lot. He and Mickey's mother, though separated, have always had their son's welfare at heart, and now it frequently happens that both parents, with their present mates, congregate at Mickey's house—just two big happy families, with Mickey in the middle.

Mickey's mother still puts him on an allowance, but the ante has been raised to \$30 a week. "The rest goes into a trust fund, dear," explained Mickey. "I've had a trust fund for years now, and every cent goes in it."

Nor does he sling money around the way he used to when he had a smaller salary and a \$15 allowance. His wardrobe is modest. "No more than any other fellow has," he insists. The famous valet has been banished. And now when he and a gang of the fellows go to a restaurant or night club, Mickey no longer pays the check for the crowd, as he used to. An adviser argued, "Why do you let them leave you with the check? Always let them pay their share and they'll think a lot more highly of you for it." Now that's just what he does.

Mickey's taste in restaurants is still expensive. He likes the Coconut Grove, the Beverly Wilshire Florentine Room, and all the other high-priced and fashionable places, but that's because they have the best bands. Mickey is a swing-addict, and his choice of a restaurant depends entirely on who is playing there. Like most modern boys of his age, he has a library of a few hundred swing records, with the name and life history of each member of each band at his tongue's tip. And, like the others, he'd rather listen than dance—a new trend that makes it easier to dispense with girls.

A lot of Mickey's attention this year has been given to improving his deportment. His life had always been so full of more pressing things that he never slowed down long enough to consider the fine points of table manners, of meeting people graciously, of being, well, suave.

He used to be almost rude to people who were introduced to him. Now he is polite to the point of gallantry. He hangs up your coat, offers you cigarettes and ice cream cones, puts you at your ease when you spill them, comes through with a

kindly compliment at the proper moment, is vigilantly modest about himself, and forgets no small attention. There is nothing to mar his new polish, except possibly a too thinly veiled impatience and an air of authority not usual to his nineteen years. His breaches of conduct, the reputation he once had for swaggering and showing off in public, were chiefly bravado to cover up his feeling of uncertainty while, with the spotlight so definitely on him, he floundered and groped and learned.

One of his former girl friends related that when they went out to dinner Mickey grandly refused to let her talk directly to the waiter, but insisted that she give the order through him, in the Emily Post manner. Mickey denies this, and points out that all sorts of ridiculous, untrue things are said about him.

"It burns me up, but what can I do?" he said a little cynically. "Just laugh it off, that's all."

In spite of his attempt to be a lady-killer, Mickey is tremendously well-liked by men. The consensus of opinion among photographers, press agents, producers, and just people, is that he is a swell kid and a regular guy.

"I don't believe in playing when you're young," he stated amazingly. "I believe you should work when you're young, keep your nose to the grindstone and accomplish something, so that later on you can play. Then when I'm twenty-eight or twenty-nine, if I want to get married, I can give my wife everything she wants. And I'll have made enough money so I'll have time to play."

"Most people waste their youth playing, and then when they're older they have to work to survive."

A LOT of actors take the crazy attitude that the industry could never get on without them. I don't feel that way. I know there's always someone better than you are, and always someone to take your place. You have to keep plugging and improving, to stay there. You learn something new each year—that's what makes it so exciting to be a part of this business.

"My great ambition is to be a director," he continued. "I'm working toward that all of the time, and hope I'll be able to accomplish it within three years. After all, I've been in show business eighteen years. I should know something about it. I don't say that in an egotistical way," he put in hastily. "Just stating a fact. I don't want to start with a feature picture. I'd like to direct one of those crime shorts they make on this lot. That would be a big thrill for me."

"You have to start at the bottom," he concluded with undeniable wisdom. "If you want to understand the end of the book, you must read the beginning."

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"Socially Yours" in the March MODERN SCREEN



## THE HUMAN SIDE OF A MENACE

(Continued from page 39)

and intellectual vitality. She can do, and does do, a dozen things at once. On the afternoon that we talked, she saw a representative from a large manufacturer about a proposed radio program, tried on hats from John-Frederics, made arrangements for redecorating a room in her New York house, jotted down Hollywood stories that she thought of for a Broadway columnist who wanted help on a new book, talked of her return to the screen and made plans for her adopted son, Michael.

"The Old Maid" was my first picture in two years. I like working for Warner Brothers because they do courageous pictures. They don't tailor the picture to fit the star.

"Pictures today must be more than a boy and a girl in an airplane. Pictures have to be well motivated and they must have clearly defined characters. I don't care what sort of character I play if she is well-written. My friends ask me if I am not afraid of being typed after Becky Sharp, Temple Drake and Delia Lovell. I am not afraid. They may all be lady villains but I don't honestly believe there is such a thing as an unsympathetic character if the author shows why the woman acts as she does.

OF course, the Hays office stopped us from being too bad! The 'Story of Temple Drake' is the best picture I ever made. There was talk of reissuing it but it couldn't get by the censors. Even 'Doctor Jekyll and Mr. Hyde' was cut before it could be shown. Others of my pictures which can not be re-released are 'Barbary Coast' and 'Design for Living.' I don't believe in censorship but on the other hand I don't think it is really any of the actor's business. The producer knows best.

"My next picture will be 'Virginia City,' a story of the famous mining town of the 1860's. I have the role of a dance hall girl in this one. I really like costume pictures. For some reason I act better when I wear dresses of another era. I am less Miriam Hopkins and more the character. It is awfully hard for me to differentiate between a modern character and myself. But when I put on the gowns of another century they reflect in my emotions, my thought and the way I act.

"It really is funny. Every picture I have mentioned has been one where my character was not all 'sugar and spice and everything nice.' But say what you please, these characters are more interesting on the stage or screen than the conventionally good woman. A good woman is lovely in the drawing-room but for seven reels or three acts she is a frightful bore."

The telephone interrupted Miss Hopkins and this "good woman" was left with her dish of tea. It was Made-moiselle, Michael's nurse, calling from Hollywood. Had Miss Hopkins' plans changed? They had not. The girl who likes to portray a many-sided woman on the screen would definitely be home on Monday to take charge of son Michael.

"He is seven now and too big for a nurse. I am sending him to the Desert School at Tucson. He is young for boarding school but it seems the best plan for this year. I have three more pictures to make and it is very difficult

# Voted "most likely to be the First Bride" . . . Lovely Jo Caldwell

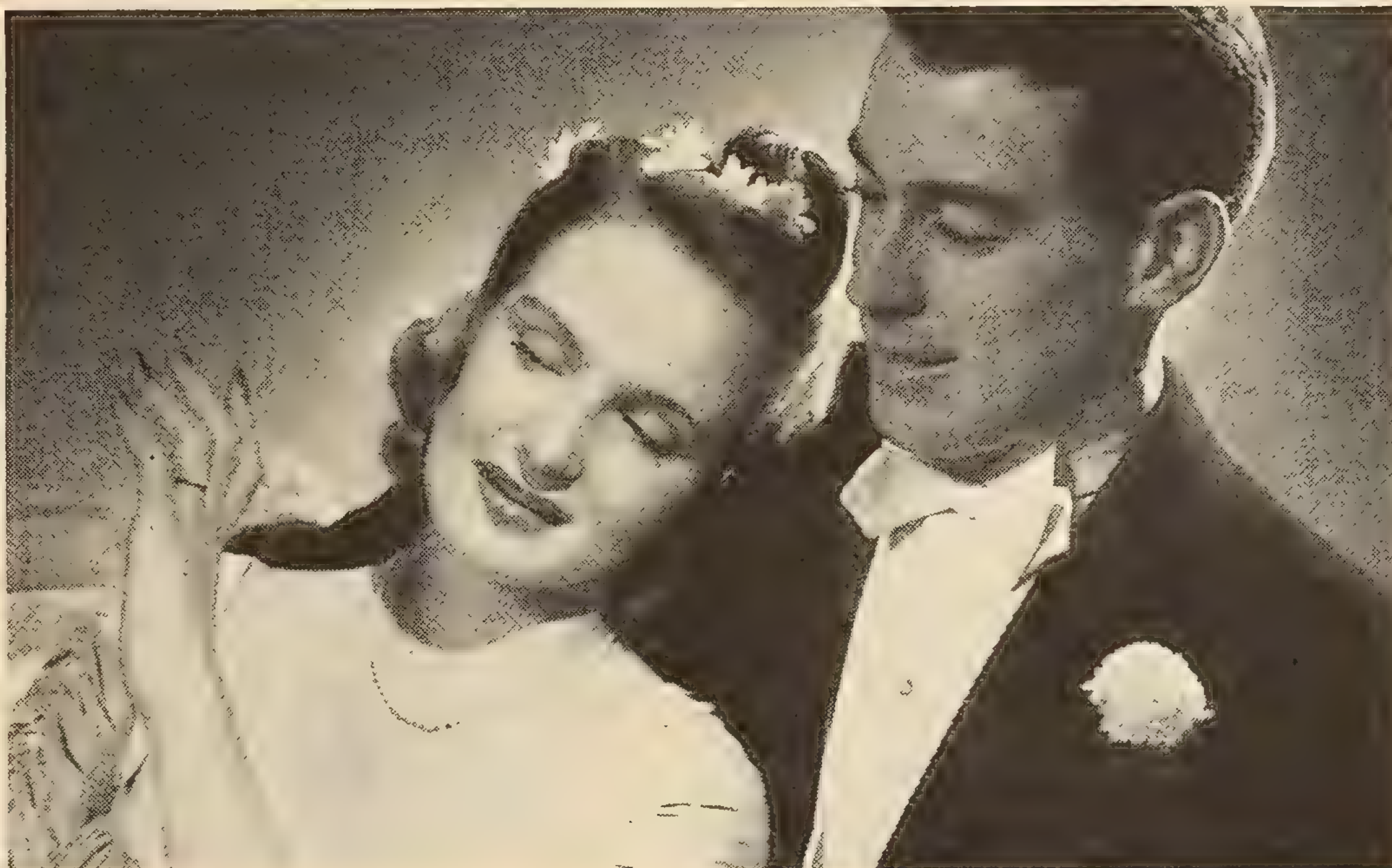
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to keep a child simple and unaffected in the glamorous atmosphere of Hollywood. It is so easy to give him too much. Michael went to a private school in Beverly Hills. Then last year I sent him to public school. That was better, but even so he gets exaggerated ideas.

"One day he came home and asked if he could have a servant. He argued that one of his playmates had two and he wanted one so that he could boss him around. That may seem funny to you but it was an awful blow to his mother. I said there weren't such things as servants. I reasoned that Mademoiselle worked for us but we didn't boss her around. Until he is older, I want him with a group of children his own age, all of whom are definitely living under a strict regime and getting bossed—not doing the bossing.

Will Miriam Hopkins return to New York and the theatre? Yes, definitely yes. "After my three pictures I want to come east and do a play. My house here is rented until the fall of 1940 but then I shall come back and, I hope, do a play. I tried out 'Wine of Our Choice' last winter but I did not come into New York. It was a Theatre Guild play, written by S. N. Behrman, one of my best friends. We played in Pittsburgh to packed houses. But I didn't think that meant anything. A moving picture actress on the road in a play is really making a series of personal appearances. It does not necessarily mean that the play is good or that she is good in it.

"So I told Beri that I didn't think I was right for the play and he agreed to let me out of the cast. But I shall try again next year. I am reading plays continuously. It used to be that plays were sent to Hollywood actresses from New York. But now so many of the best playwrights are on the Coast that I receive more plays to read out there than I do here.

"However, nothing is definite. I don't want it to be. I told you that I never want to know just what I am going to do tomorrow, much less next year. But I think of New York as home and I want Michael with me. So before long he and I and my red chair and the Renoir lady in blue will be back in New York. Or—we might go to Bali. I have always wanted to go to Bali. Haven't you?"

## PRYIN' INTO BRYAN

(Continued from page 47)

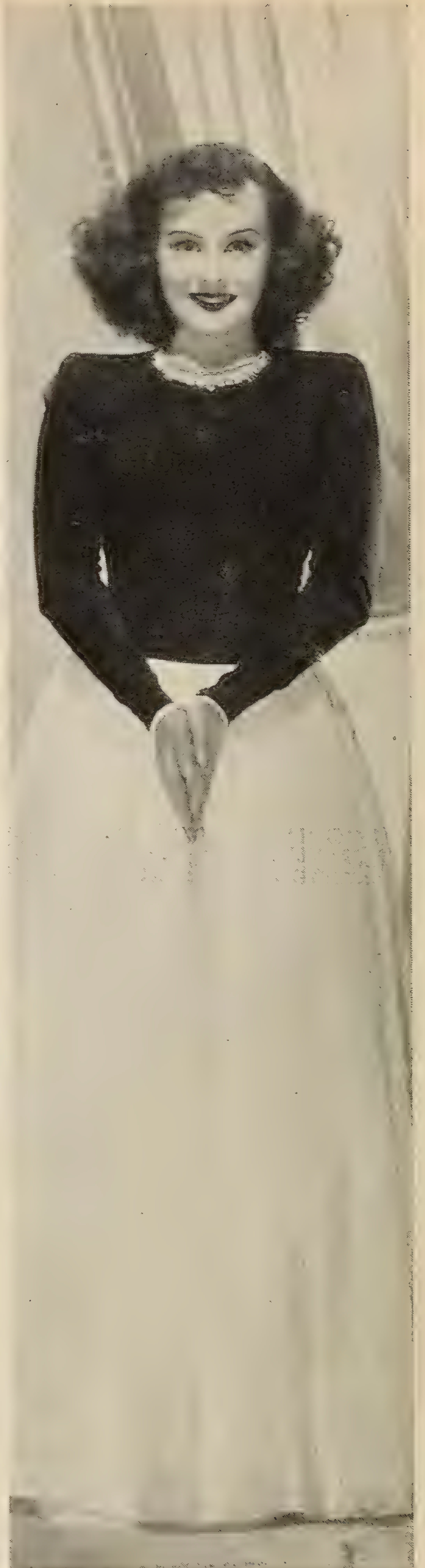
she was wearing for her role as Touchstone in "As You Like It."

But add it all together and what have you got? An average American childhood in an average American home. On the surface, yes. So, as I say, it was not until I failed to recognize that pale, driven woman in the Green Room as Jane, not until Jane ordered "exotic" scrambled eggs and bacon, that I perked up my ears, aware that the "average child" is far from being average, that she may have been born and raised in Hollywood, but that her spirit's home is some strange hinterland, such as Auntie Coontz's walnut tree.

As if reading my thoughts (Jane has an uncanny way of reading your thoughts, incidentally), she said, "It's just that I am a rebel, I suppose."

I asked, "In what ways?"

"In most ways. I don't change. I don't adapt. I stay as I am. I seem to grow into the people I play, and then I come right back to my own immovable self.



Paulette Goddard models a dinner dress from her personal wardrobe. Inspired by a fencing costume, it's another proof that often the simplest clothes are the smartest. The deeply-hemmed, full skirt is of white starched cotton with a shadow design. The trim little long-sleeved bodice is of black silk jersey, with starched white cuffs and zippered wrists.



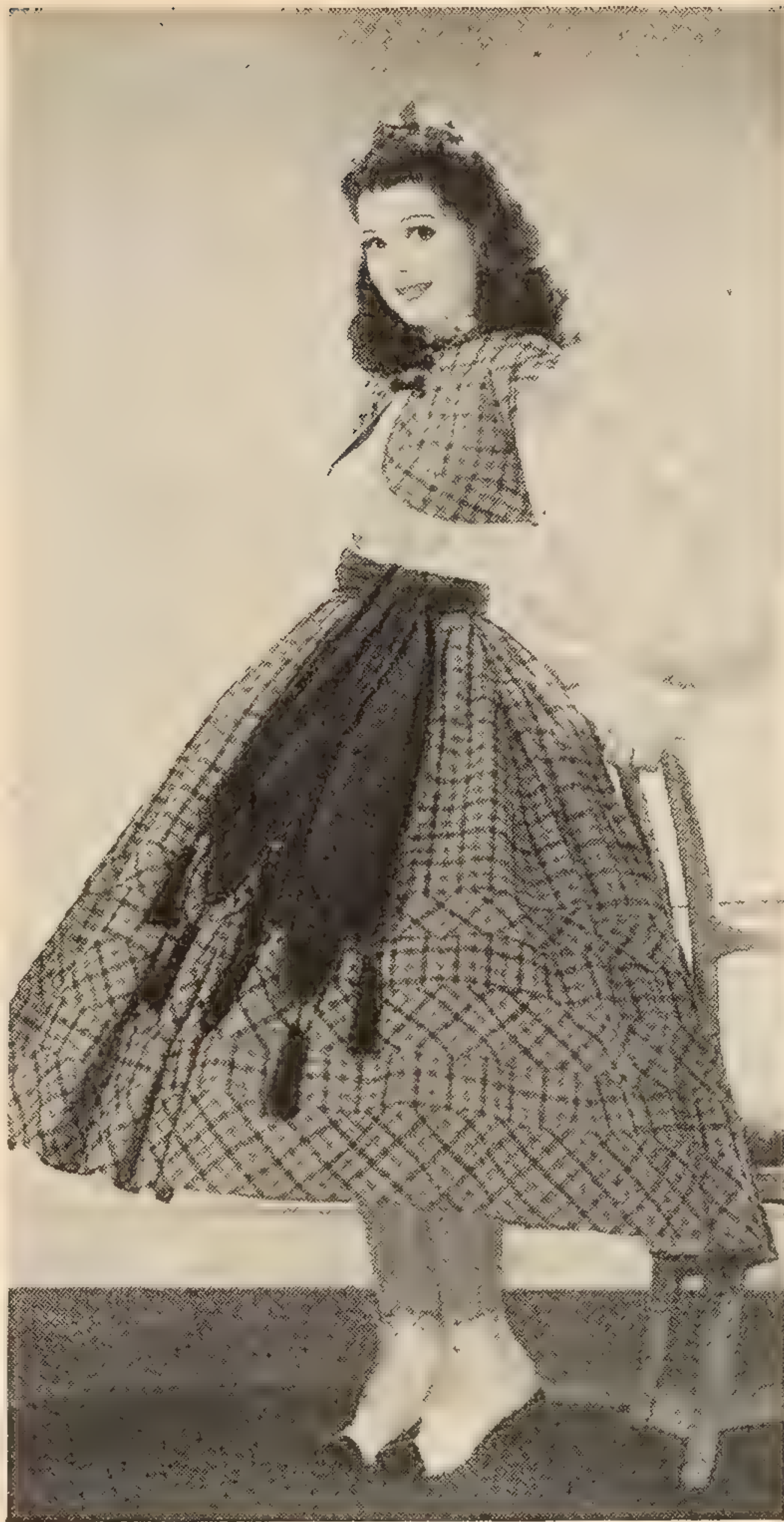
I didn't want to go into pictures, you know. When the Warner Brothers' casting director saw me in 'Green Grow the Lilacs' at Jean Muir's Workshop and offered me a contract, I said, 'I don't want to do pictures. Let's not talk about it.' I wanted to go on the stage. I still do. I was never a movie fan. I didn't go to the movies when I was a kid except on Saturdays when it rained and there was a good serial playing.

"I don't know where I got the idea of going on the stage. Not at home, certainly. I didn't do any of the things I read that other girls who wanted to go on the stage did when they were kids. I didn't strike poses in front of mirrors. I didn't come down to breakfast as Cleopatra one morning and Cinderella the next morning. The boys would have seen to that, in any case.

"I had parts in school plays but no more than other girls. When I graduated from high school, however, I knew that the time had come. The family expected me to go to college. I said 'I will not go to college. I want to learn to be an actress. Where can I learn?' No one knew. Then Mother read an advertisement in the paper about Jean Muir's Workshop in Los Angeles. You know what happened after that.

"I finally signed the contract because I got to thinking that it would be fun to be financially independent at seventeen and because I could finance myself on the stage with money I made in pictures. Now that I'm in them, I like pictures. I'm learning a lot. It's not apple polishing to say that you couldn't work with Bette Davis and Paul Muni without learning a lot. It's a swell interlude, but it is an interlude!

"I still don't want to be a glamour girl. I don't want to be a 'well-known



Believe it or not, you're soon going to see "Gone With the Wind." Ann Rutherford plays Scarlett's sister, Careen, in the movie of the famous novel.

star.' A well-known star gets mobbed in public and if I got mobbed in public it would scare the daylights out of me. I won't pose for leg art. I'm not in pictures for my figure. I won't dye my hair. If anyone should ask me to remove my freckles I'd say, 'I won't, I like them.' When they tell me I should dress up more, I say, 'No, I'm comfortable the way I am.' I make myself up, do my own hair, my own nails—when they get done.

"I won't have 'studio romances.' Not that I'm in love with anyone now," Jane was continuing. "It's not that. But I have a great respect for love and when it does happen to me I won't want to think that I kicked it around, like a cheap toy, for self-exploitation. When love and marriage come to me, they're going to be my own affair. Of course, I still say that I'll give up my career for marriage when I really fall in love. But I can't even think about it now."

I thought, she can't "even think about it now," because she hasn't enough "left over" to think about it with. When she finished Lennie's death scene in "We Are Not Alone," she fainted dead away. During the whole six weeks she was making that picture, she never went out once, not once. She'd go home, fall up the stairs and into bed, saying, "Don't speak to me, don't even ask me to eat, just leave me alone, please."

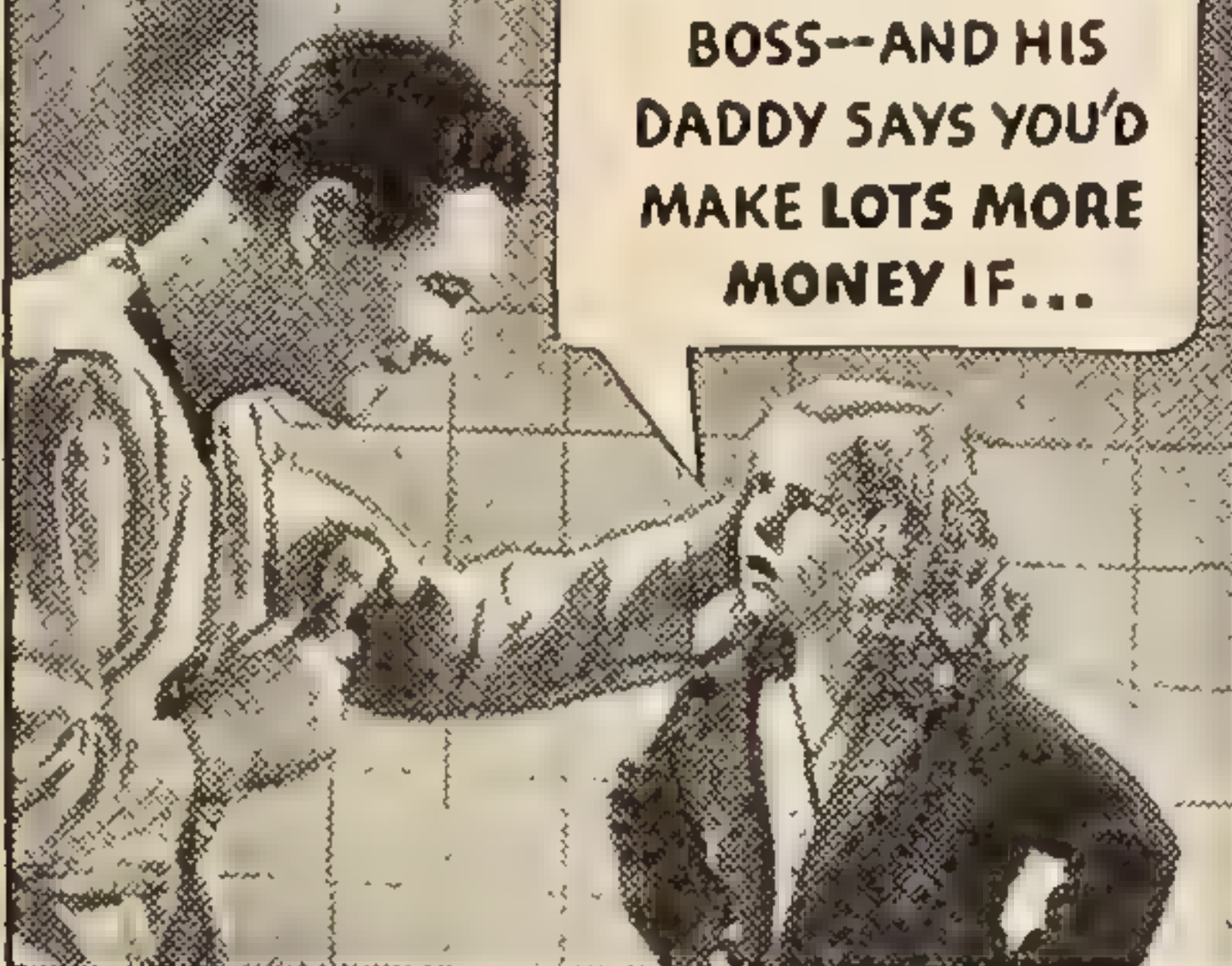
"I don't like show," said Jane, our luncheon concluded. "I don't like conspicuousness. If by some fluke I should ever become important, I'd get more and more inconspicuous. My clothes would get plainer and plainer. My car would get smaller and darker. I probably wouldn't go out at all. I just want to be real, to be me, however simple and plain and 'average' being me may be. If that's being a rebel, then put me down as one."

## WHAT'S BAD BREATH, DADDY?



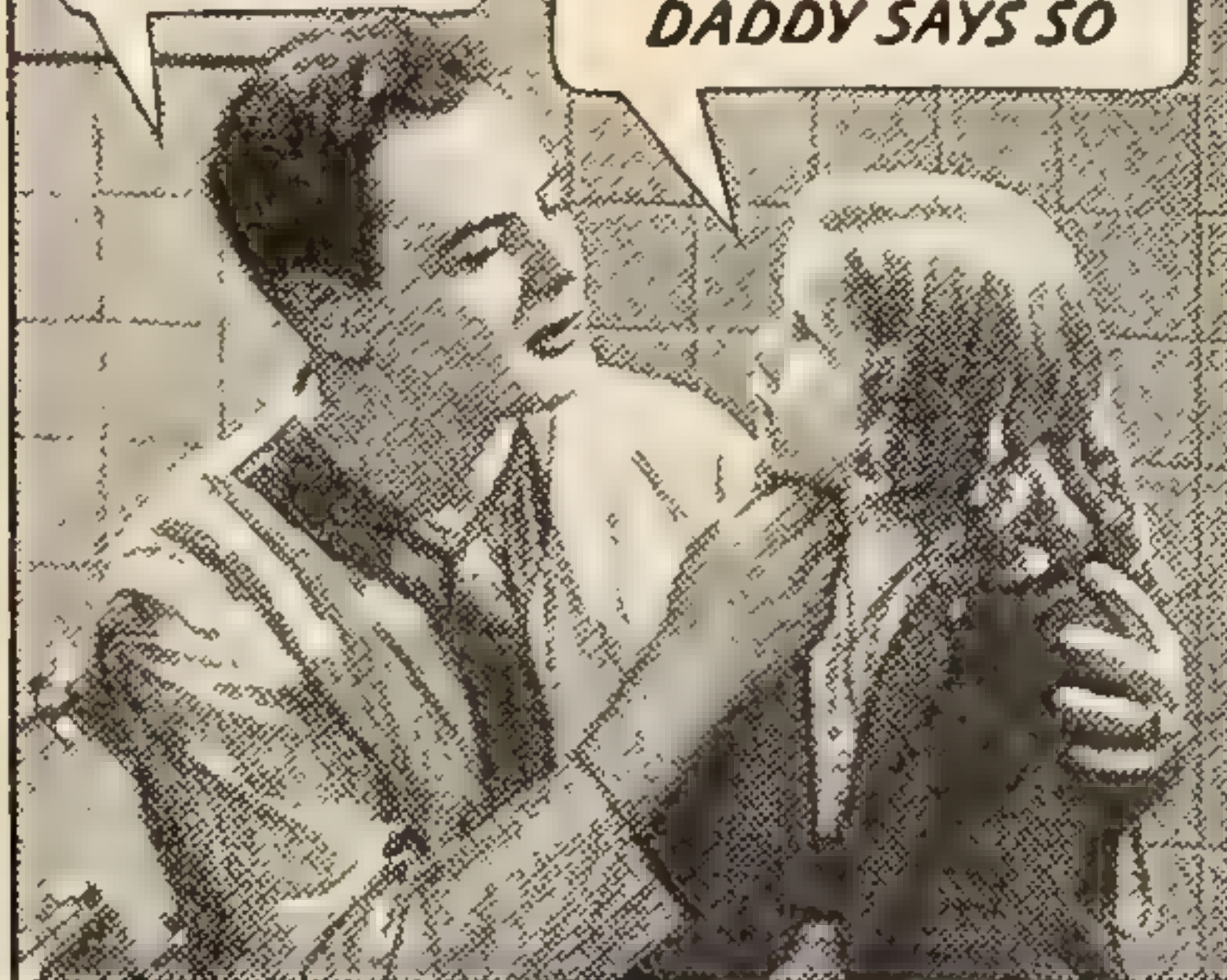
WHERE DID YOU HEAR ABOUT BAD BREATH, SNOOKUMS?

FROM TOMMY. HE SAYS HIS DADDY IS YOUR BOSS--AND HIS DADDY SAYS YOU'D MAKE LOTS MORE MONEY IF...



IF WHAT, HONEY? WHAT DID TOMMY SAY? TELL DADDY!

TOMMY SAID YOU OUGHT TO SEE YOUR DENTIST ABOUT BAD BREATH, DADDY. HIS DADDY SAYS SO



TESTS SHOW THAT MUCH BAD BREATH COMES FROM DECAYING FOOD PARTICLES AND STAGNANT SALIVA AROUND TEETH THAT AREN'T CLEANED PROPERLY. I RECOMMEND COLGATE DENTAL CREAM. ITS SPECIAL PENETRATING FOAM REMOVES THESE ODOR-BREEDING DEPOSITS. AND THAT'S WHY...



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LATER—THANKS TO COLGATE DENTAL CREAM

OOOOH, DADDY! ARE WE RICH NOW?

NO, HONEY, WE AREN'T RICH, BUT WE ARE RICHER-- THANKS TO DADDY'S SMART LITTLE SWEETHEART!





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**A DOLLAR  
FOR YOUR THOUGHTS**



Rome(r)o

Don't you think we've all been taking Cesar Romero's fine acting too much for granted?

I have seen him in so many varied roles and he has always turned in a perfect performance. I have become so accustomed to this that I just sit back complacently and expect him to portray a man about town, a very polished scoundrel, an uncouth greasy Mexican or a westerner with equal versatility.

I go to see a picture in which the star has been "lauded to the skies" and come away remembering Cesar Romero's performance. So I began wondering if there were not many like myself, who have been taking him too much for granted, not realizing that the pictures we have liked best and remembered longest were the ones in which Romero did another fine bit of work.—Edwina Erhardt, Kansas City, Mo.

Believe It Or Not

Producers have been struggling vainly for years to find some expensive formula to substitute for the one primary picture requirement—namely, a good story. But to date there simply isn't any such animal. Lavish sets won't do the trick, fashion parades won't, and most emphatically neither will merely the appearance of some glamour personality. So what? I suggest the careful consideration of stories, whether those stories were written by a big name or some unknown. Just recall to mind "It Happened One Night," which wasn't even taken from a best-seller. It was a picture made from a run-of-the-mill magazine yarn entitled "Night Bus." But did it wham the box-office? Oh DID it! Then there was "Goodbye Mr. Chips," a tender

little tale of an aging schoolmaster. And you've seen what it did, too. There has been such a long list of costly flops and so very few really worthy pictures that the object lesson is too plain to ignore. Stories, and only stories are what a production stands or falls by, Mr. Hollywood Producer, believe it or not!—C. I. Dunlop, Vancouver, Can.

"Figuratively" Speaking

Jean Parker, in my opinion, has the most beautiful shape in Hollywood, but does she have to show it quite so much?

Rare indeed are pictures of her fully clothed in an outfit that isn't skin tight. Even in her movies, her too form-fitting clothes makes one conscious of her figure rather than her fine acting ability. Bathing beauty pictures are all right in their place, but I am sure that Miss Parker must own some dresses, too.—Patricia Cavanaugh, Duluth, Minn.



Young In Heart

Had youth-seeking Ponce de Leon lived today, he need not have been disappointed in his quest! Thanks to the movies, particularly such delightful ones as "Snow White and the Seven Dwarfs" and even more recently, "The Wizard of Oz," he might have ever so enjoyably recaptured his youth without forfeiting the comfort and wisdom of age. For we grownups were all youngsters again at these two wonderfully young frolics, with that mental fountain of youth as near as our neighborhood movie emporium, which places the latter in the invaluable service of rejuvenating audiences in the "modern screen" manner!

Thus, unashamed, I admit I'm looking forward to "Pinocchio" just as much as

So you've just left a movie and are bursting to tell the world about it! Fans, take pen and paper and speak your piece! Was it the best one you've ever seen? Was it the poorest you've ever sat through? Did some newcomer give you the thrill of "discovering a star?" Was it a supporting role of a veteran that entranced you? All the fans in the country are curious to know what you're thinking. You have your favorites and pet peeves and so have they. They'll argue with you, but that's the fun! Then, too, there's the chance of winning a \$1.00 prize awarded each month to ten writers of the most original and interesting letters. Just one thing—we expect you to play fair with us and not copy or adapt letters or poems already published. This is plagiarism and will be prosecuted as such. Send your letter or poem to: A Dollar For Your Thoughts, Modern Screen, 149 Madison Ave., New York, N. Y.



# Ten fans win prizes each month for frank and lively letters! Have you tried?

the kiddies are, and I'm grateful to those producers who know grownups relish fairy tales of youth so magically recaptured for us via the "Wizard of Oz" manner.—Mrs. U. A. Stone, B'klyn, N. Y.

## Listen, Hollywood

We're worried! We may appear restless, critical and unappreciative of Hollywood's efforts to please us, but We, the People, have a gnawing worry for our futures, due to war clouds nearing our own horizons. If Hollywood will give us something to think about, something to tease our minds, make us forget these worries for just a few hours, we'll be grateful!

We like murder mysteries again, we're ripe for "continued pictures" using plenty of plot and conflict. Comedies not too silly are good. And, couldn't you please run a series of shorts, contest-fashion, with something for us to "guess about," giving theatre tickets away as prizes?

And please go easy on the war pictures. Help us keep our emotions on an even keel. For, after all, We, the People, are pretty dependent on Hollywood for emotional styles as well as other kinds.—Mary Dee Meritt, Camp Bullis, Texas.

## Jimmy—Take a Bow

James Stewart gave me the surprise of my life in "Mr. Smith Goes To Washington." I have never particularly admired his acting, thought it rather listless and indifferent, and it was my impression that

his portrayals were rather good pictures of himself. But in this film his work is superior, something to "rave" about. He manifested acting ability of the highest order; in fact I think he deserves the Academy Award (and I saw "Goodbye Mr. Chips"). The entire cast of "Mr. Smith Goes To Washington" was splendid, but Jimmy's portrayal was outstandingly fine, something "especially special."—Ann C. Kath, Cinn., Ohio.



## Match-Makers, Ahoy!

Women are natural born match-makers and I'm no exception. I want the people I love above everything, to be happily married. This leads me to be forever matching them up, yet I cannot recall one case where they married my choice.

For instance there were Janet Gaynor and Charles Farrell, simply made for each other, and what happened? For two full years I tried to marry Nelson Eddy to my superb Jeanette, and what happened?

Now I have a brand new worry. It's that tow-headed Mickey Rooney I've

loved since his portrayal of Puck. Why can't the brat go on playing baseball and have a yardful of dogs and ducks to love? Oh, no, he's got to grow up. I saw this in "Babes in Arms" where he simply bowled me over with his gigantic capacity to love things—and of course girls. Oh well, I may as well out with it. Why doesn't Mickey give Judy his music pin in real life, give it to her for keeps?—Esther L. Nelson, Abilene, Texas.

## Counseling Loy

Open letter to Myrna Loy:

You've been my favorite movie star for years, even before you became "Mrs. Thin Man." To me you've always been "The Lady With Her Wits About Her." I guess that's why I squirm so when I see you cast in pictures where you have to go completely berserk. Miss Loy, your fans think you're a little out of your element when you're cast as a flighty young woman, weeping, stewing, waving your arms and throwing fits in a picture. I hope the producers realize this too. Your fans like you gay and witty, but you're not the type to go ga-ga on us. You've usually been the lady who's calm, cool, possessed. It gives us other gals something to aim for. Maybe that's why I'm glad your next picture is to be another "Mrs. Thin Man." Imagine Nora having hysterics!—Mrs. Jasper Robb, Rapid City, S. D.

## Tyrone vs. Garfield

The other day my friends and I had

**I DON'T WANT LOVE  
TO PASS ME BY...**

**THAT'S WHY I GUARD AGAINST  
DRY, LIFELESS "MIDDLE-AGE" SKIN!**



**HOW PALMOLIVE, MADE WITH OLIVE OIL,  
HELPS KEEP SKIN SMOOTH, ALLURING!**

IN ALL FAIRNESS TO THE MEN, YOU REALLY CAN'T BLAME THEM, BABS, FOR NOT FALLING IN LOVE WITH GIRLS WHO HAVE DRY, LIFELESS, OLD-LOOKING SKIN!

BUT HOW CAN I GUARD AGAINST IT, SUE? I JUST DON'T SEEM TO BE ABLE TO KEEP MY SKIN SOFT AND SMOOTH!



WHY DON'T YOU TRY PALMOLIVE SOAP? YOU SEE, PALMOLIVE IS MADE WITH OLIVE AND PALM OILS, NATURE'S FINEST BEAUTY AIDS. THAT'S WHY ITS LATHER IS SO DIFFERENT, SO GOOD FOR DRY, LIFELESS SKIN! IT CLEANSSES SO THOROUGHLY YET SO GENTLY THAT IT LEAVES SKIN SOFT AND SMOOTH... COMPLEXIONS RADIANT!

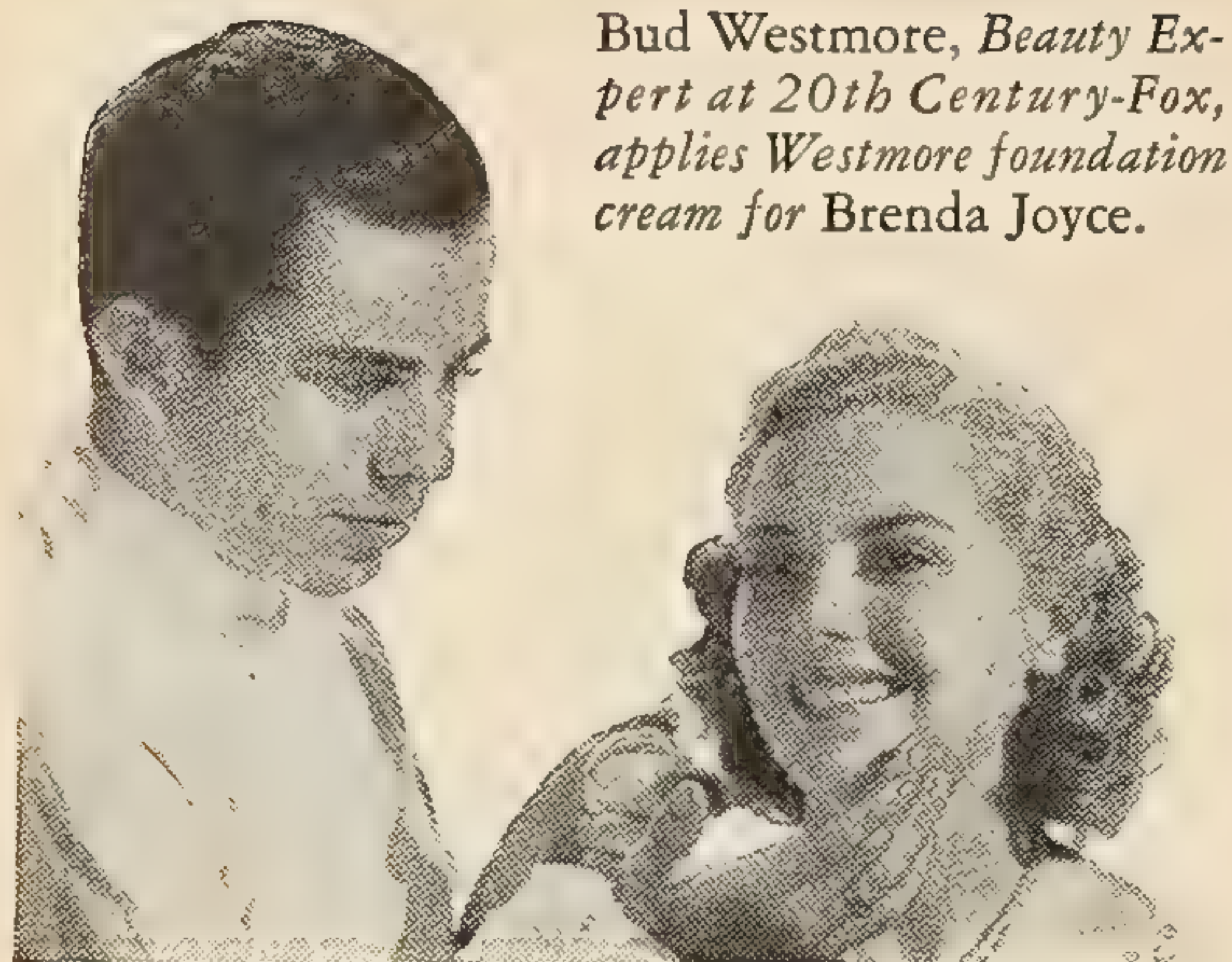


THANKS FOR THE BEAUTY ADVICE, SUE! I'M GOING TO START USING PALMOLIVE! MAYBE IT WILL SOLVE MY COMPLEXION PROBLEM, THEN LOVE WON'T PASS ME BY!



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a heated argument over our respective movie heroes.

Said she:  
"Garfield is dark and dusty and crude; His face is too swarthy, his manners are rude; His appeal is as garish as the midsummer sun—  
Now I'll take Tyrone—boy! he is the one! With the face of an angel, so shining and bright, His manners so courtly, so smooth, and so right; He's built like Adonis—so hard and so lean, Begorrah, he'd thrill most any colleen!"

To which I replied:  
"So—he's dark and dusty and crude—says you! Well, Ty's a fudge sundae, just sickening with goo. Sure, Garfield's the sun, while the moon is Tyrone, Which reflects the sun's light, having none of its own! If Power's an angel, it's John with fools tread, Who'll rush in to waken the hearts Ty's left dead!  
—Mrs. Miriam Wood, Merchantville, N. J.

## Three Cheers

Until "Full Confession" and Joseph Calleia, I was getting a strange picture of the priesthood from the movie followers of fine actor Spencer Tracy. Did you, too, imagine that all priests had tousled hair, Irish maps, and impudent nicknames like Tim, Jim, Mike and Joe? These brawny fellows resorted to fists in every pinch, yet never lost their sunny dispositions. They talked a slang jargon with a gangster twist.

Now, I have seen another kind of priest, thanks to the flame and subtlety, the grace and fanaticism, of Joseph Calleia's "Father Loma." In his great scenes he was superb as he invariably is in any part. But in those tender moments with his frisky pup he reached closer to the heart and soul of his character than any of his predecessors.

Every year versatile Calleia's genius for making poignant, moving men out of lay figures is seen anew. He is equalled by few actors and surpassed by none. At least four times he has deserved an "Oscar" for his supporting roles. This time, too, he offers a tremendous challenge, but as a star.—Virginia Coffman, Oakland, Cal.

## EVERYTHING UNDER CONTROL

(Continued from page 43)

I got the brush off. He suggested that I go to the Pasadena Playhouse. 'I was there four years and I need money now!' I exclaimed with little diplomacy.

"I told you I believe in luck. Well, here's how I got my Metro contract. Maurice Ankrum, a splendid actor, was taken to Paramount by Nat Goldstone, a new agent. Goldstone happened to say he needed a juvenile. Ankrum put on a rave about me. Later, Ankrum phoned and tipped me off as to how to proceed. 'Don't be in when this agent calls you,' he said. Goldstone was frantic when I wasn't in several times. Finally, I made an appointment with him. He liked me, bought me a new suit to wear to the studios, got me a test at Paramount and I was offered a stock contract at \$75 a week. He wouldn't let me take it.

"He brought me out to Metro one afternoon at five. The casting director said, 'We can't give him a test; they're too expensive. But they're testing two new girls, Ann Dvorak and Karen Morley, for a role in Marion Davies' next picture. He can go down and see if he can play Leslie Howard to them if he wants to.'

"Well, I stepped in with the girls and stood there, dumbfounded by the chalk marks, like a wooden Indian. After it was over, the test director said, 'Say, would you stay tonight and stooge in another test I've got to make of some society girl?' Funny, there was my luck again. The girl was so bad that he was irritated into focusing on me rather than her and wound up by finally directing me."

One week later, the agent called Bob and told him to meet him at Metro. When he arrived he was handed a nineteen-page thing, full of whereases and to-wits, and told to sign it. He had never seen a contract before.

"I didn't react," he said. "I just went

totally blank." But that night he dated his one-time sweetheart.

Even marriage didn't automatically transform him into the staid citizen he is supposed to be, according to the typical Young write-ups. When he'd been married a year, he decided to buy a house in Beverly Hills. "When I recall the gall I had. I'd had my option taken up for another year but I was facing a twelve-week layoff without pay. I argued the studio into advancing me \$5,000 on my future salary, as the down payment on the house. I got a first mortgage from a bank, and the people I bought it from took a second. It was ego and blind faith." Now he owns a ranch and has this town place up for sale.

"Yep, I've been lucky, because some folks are dogged by bad breaks and things go wrong all their lives. I studied acting, yes; but if I hadn't had those breaks, the preparation would have done no good. Half the time I resolve to march up to the front office and do my share of kicking for better roles. 'All right,' I say to myself, 'I'll be a ham! I'll barge up there and scream my brains out for the parts I'd like.' Then I remember the fellows outside the studio gates. I consider how lucky I've been, and don't say a word."

At present, Bob is portraying a grand role in "Northwest Passage" with Spencer Tracy. It is a story of pre-Revolutionary days, when Maine was still a frontier. Bob, as Langdon Towne, is a young romantic who is expelled from Harvard and then develops into a stalwart character as a member of the Indian-fighting Rogers' Rangers.

An exceedingly alive, exceedingly human guy, this Bob Young. He may have been too temperamental once, but his acquired self-knowledge and the sense of humor he's developed prove what sort he is today.

Want the lowdown on Deanna Durbin's exciting romance?  
Read MODERN SCREEN for March



## MATRIMONIAL SCOREBOARD

(Continued from page 33)

**Carrillo, Leo**

Married to Edith Shakespeare and has an adopted daughter, nineteen.

**Carroll, Madeleine**

Divorce rumors notwithstanding, she's still the wife of Captain Philip Astley, an English officer whom she wed in 1932.

**Carver, Lynne**

She's married to Nicholas Nayfack, film executive. Her only "ex" is Dr. R. C. McClung of Birmingham, Alabama.

**Chaplin, Charles**

Paulette Goddard is the third Mrs. Chaplin. They were reportedly married aboard his yacht in June of 1934. His first wife was Mildred Harris, and his second, Lita Grey, who at the time of divorce was given custody of their two sons.

**Claire, Ina**

Starred in a rapid-fire elopement on March 17, 1939, when she married William R. Wallace, San Francisco attorney. Her two previous husbands were James Whitake, a Chicago newspaperman, and the late John Gilbert.

**Connolly, Walter**

One marriage—to Nedda Harrigan of the Broadway stage. Has a daughter, fifteen.

**Cooper, Gary**

Since December, 1933, has been married to Veronica Balfe, social registerite who appeared in motion pictures under the name of Sandra Shaw. They have one child, a daughter, born Sept. 15, 1937.

**Crisp, Donald**

Lives simply, with wife Jane Murfin, a scenario writer.

**Crosby, Bing**

Four times a father—Gary, aged seven, twins Phillip and Dennis, five, and Lindsay, two. Bing's wife is Dixie Lee.

**Cummings, Robert**

He's married to Vivian Janis, former Ziegfeld Follies beauty. Date: February 27, 1935.

**Curtis, Alan**

He and Priscilla Lawson are in the process of calling it quits.

**Darrieux, Danielle**

Has been Mme. Henri Decoin for the past four years. Her husband is a French director and playwright.

**Darro, Frankie**

Married to Aloha Wray, actress.

**Davis, Bette**

Was divorced from Harmon O. Nelson on January 20, 1939.

**Davis, Joan**

Her manager teamed her with Si Wills and they were married five months after they met. One daughter, Beverly, six years old.

**Dee, Frances**

None more happily wedded. She's the wife of Joel McCrea, and the mother of two sons, one five and the other four.

**Del Rio, Dolores**

Married Jaime del Rio in 1921 and divorced him in 1928. Her second husband is Cedric Gibbons, art director for a major studio.

**Devine, Andy**

Was married in 1933 to Dorothy Irene House . . . has two sons of his own and is the friend of every youngster within

five miles of his ranch in Van Nuys.

**Dickson, Gloria**

Keeps house for Perc Westmore, Hollywood's famous make-up artist. They were married on June 20, 1938.

**Dietrich, Marlene**

Rudolph Sieber, German film director, is the lucky man. Their only child, Maria, was born in 1925.

**Dix, Richard**

Divorced his first wife, Winifred Coe, in 1933 and married his secretary, Virginia Webster, in 1934. Children: twin sons by his present wife, and a daughter by his first.

**Donat, Robert**

Has a wife, two sons and a daughter and lives in Hampstead, England.

**Donlevy, Brian**

Followed the civil ceremony with a religious one when he married Marjorie Lane in December of 1936. It was his second leap.

**Douglas, Melvyn**

The husband of Helen Gahagan, Broadway stage star. Two children by his present wife and one by a previous marriage.

**Drew, Ellen**

But two men in her life; Fred Wallace, her husband, and their small son, Skipper.

**Dunne, Irene**

One marriage—to Dr. Francis Griffin. Missy, christened Mary Frances, is their daughter by adoption.

**Dvorak, Ann**

Film director Leslie Fenton is the head

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GETS YOU DOWN  
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FROM FLAVOR-TOWN**

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**FEEN-A-MINT** TASTES LIKE YOUR FAVORITE CHEWING GUM!

man still. They were married on March 17, 1932.

**Ebsen, Buddy**  
Ruth Cambridge was Walter Winchell's "Girl Friday" before she became Buddy's missus.

**Eddy, Nelson**  
A year-old marriage to Mrs. Ann Franklin. The date, January 18, 1939. Mrs. Eddy is the former wife of screen director, Sidney Franklin, and has a son in his fifteenth year.

**Eilers, Sally**  
Hoot Gibson became a memory in August, 1933. She married Harry Joe Brown a month later, and they have a five-year-old son.

**Ellison, James**  
Actress Grace Durkin said the word in April, 1937.

**Erikson, Leif**  
Fell in love with Frances Farmer and lost no time getting married.

**Erwin, Stuart**  
The beautiful June Collyer retired from the screen when she married the comedian. They have a son, seven, and a daughter, four.

**Fairbanks, Douglas, Jr.**  
On April 22, 1939, he stepped to the altar with the very social Mrs. Mary Lee Epling Hartford. It was a second marriage for both. The first Mrs. F. was Joan Crawford.

**Farmer, Frances**  
See Leif Erikson.

**Farrell, Glenda**  
One marriage which didn't take. Tommy, her eleven-year-old son, attends a Hollywood military academy.

**Faye, Alice**  
Still married to Tony Martin. They've had a second anniversary.

**Fazenda, Louise**  
The wife of Hal Wallis, motion picture executive. Their son, Brent, will be six on April 10th.

**Fields, W. C.**  
One unhappy marriage. One grown son.  
**Fitzgerald, Geraldine**  
Her husband is Edward Lindsay-Hogg; he writes songs and breeds horses.

**Flynn, Errol**  
Became the husband of Lili Damita June 19, 1935.

**Fonda, Henry**  
Divorced from Margaret Sullavan in 1933; married socialite Frances Seymour Brokaw in 1936. Their daughter was born

December 22, 1937; step-daughter is eight years old.

**Fontaine, Joan**  
See Brian Aherne.

**Foran, Dick**  
Married Ruth Hollingsworth on June 7, 1937. Two sons.

**Foster, Preston**  
The husband of Gertrude Warren, a non-professional, and the father of a year-old daughter by adoption.

**Francis, Kay**  
Was successively married to William Gaston, John Meehan, F. Dwight Francis and Kenneth MacKenna.

**Furness, Betty**  
Band leader Johnny Green has been making music for her since Nov. 26, 1937.

**Gaal, Franciska**  
Her husband, Dr. Francis Dajkovich relinquished his practice in Budapest to be with her in Hollywood.

**Gable, Clark**  
Less than a month after his divorce from Rhea Langham, came his long-awaited marriage to Carole Lombard. The date: March 29, 1939. His first mate was Josephine Dillon, Hollywood dramatic coach. Carole is the ex-wife of William Powell. They were divorced in 1933.

**Garfield, John**  
He and the former Roberta Mann wanted a baby and couldn't afford one, so they went to Hollywood. Now they have a daughter whose name is Catherine.

**Gargan, William**  
Autographing checks for a lass named Pat. They have two sons, Leslie and Barrie.

**Gaynor, Janet**  
Eloped with Gilbert Adrian, fashion designer, on August 14, 1939. Her only other matrimonial venture was in 1929 when she wed Lydell Peck, a San Francisco attorney. They were divorced in 1933.

**George, Gladys**  
Divorced from Edward H. Fowler, millionaire paper manufacturer. Married to actor, Leonard Penn.

**Gleason, James**  
With Lucille Webster, has created Hollywood's Number One Phenomenon. They've been married since 1906! Son Russell is an actor, too.

**Goddard, Paulette**  
At sixteen, wedded Edgar James, son of a wealthy lumberman. When they were divorced in 1932, she reportedly received his best wishes and \$100,000 to boot. At



Meet the Allan Jones family—nine-year-old Gail, two-year-old Jackie, Papa Allan and Mama Irene Hervey. The little girl is Irene's by a former marriage.



present she is Mrs. Charles Chaplin.  
**Gorcey, Leo**  
 Proving a fellow can't be a kid forever, this Dead Ender married Katherine Marvis on May 19th, 1939.  
**Grable, Betty**  
 Her divorce from Jackie Coogan will be final in September, 1940.  
**Grant, Cary**  
 Married briefly to Virginia Cherrill.  
**Gravet, Fernand**  
 His big romance was—and is—Jeanne Renard, French star, who answers also to the name of Mme. Gravet.  
**Grey, Nan**  
 After a romance of more than a year, she became Mrs. Jackie Westrope on May 4, 1939. Her husband is a nationally known jockey.  
**Gurie, Sigrid**  
 On August 6, 1939, married Dr. Laurence C. Spangard. Her first husband was Thomas W. Stewart, a leather goods salesman.  
**Hale, Alan**  
 His union with Gretchen Hartman has been blessed with two children.  
**Haley, Jack**  
 His vaudeville partner, Florence McFadden, thought he was so funny she married him. They have two youngsters.  
**Hardwicke, Sir Cedric**  
 Appeared with Helena Pickard in one of his stage plays and married her shortly afterwards.  
**Hardy, Oliver**  
 Divorced from Myrtle Lee in 1937.  
**Hayward, Louis**  
 Staved off wedding bells for three years; wanted to achieve stardom before he tied the knot. Married Ida Lupino November 17, 1938.

**Hayworth, Rita**  
 Matrimonial score: One marriage, to Eddie C. Judson.  
**Herbert, Hugh**  
 Was married in his vaudeville days; still has the same wife.  
**Hersholt, Jean**  
 Uninterruptedly married for more than twenty-five years to Via Anderson, thereby setting good example for son Alan and his actress-bride, Osa Massen.  
**Hervey, Irene**  
 Has been married for the past four years to Allan Jones. They have a son, two. Irene's daughter by her first marriage has been legally adopted by Allan.  
**Hiller, Wendy**  
 Her husband is Ronald Gow; their daughter is exactly one year old.  
**Hodges, Joy**  
 Became Mrs. Gilbert Doorly last September. Hubby is assistant managing editor of Omaha World-Herald.  
**Holden, Fay**  
 Married early and permanently to David Clyde.  
**Holt, Jack**  
 Divorced from Margaret Wood, St. Paul socialite. Two children: actor, Tim Holt, who is married to Virginia Ashcroft, and a daughter, Elizabeth.  
**Hope, Bob**  
 His wife is Dolores Reade; she sings and stooges for him in his personal appearances. They have an adopted daughter, Linda, and expect to adopt a two-year-old brother for her.  
**Hopkins, Miriam**  
 Recently divorced from Anatole Litvak. There were two previous marriages—to Brandon Peters and the late Austin Parker. Ten-year-old Michael is her son by adoption.

**Howard, Leslie**  
 Married to Ruth Martin and has two children, a son and daughter.  
**Hudson, Rochelle**  
 Has been Mrs. Hal Thompson since August 16, 1939. Her husband is a sequence director at the Walt Disney studios.  
**Hume, Benita**  
 See Ronald Colman.  
**Hunter, Ian**  
 His wife is Casha Pringle, well-known English actress. Two boys.  
**Huston, Walter**  
 Nan Sutherland became his third wife in November, 1931. His only son is a writer.  
**Jenkins, Allen**  
 Married since 1933. One child.  
**Jolson, Al**  
 Ruby Keeler was his third matrimonial misfortune; she filed suit for divorce last October. Their adopted son, Al, Jr., is nearing five, and will probably live with his ma.  
**Jones, Allan**  
 Divorced in July, 1936, his wife winning custody of their son, then six. A few days later, married Irene Hervey, and on January 14, 1938, he and Irene had a son of their own.  
**Jones, Buck**  
 His marriage to Odelle Osborne was performed under a circus tent in August, 1915. One grown daughter, Maxine.  
**Jory, Victor**  
 Was married eleven years ago to Jean Inness, actress. They have a daughter, nine.  
**Karloff, Boris**  
 His second marriage is faring much better than his first.  
**Keeler, Ruby**  
 See Al Jolson.

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**Kibbee, Guy**  
Married to a non-professional. Two young children.

**Korjus, Miliza**  
Her most appreciative listeners are an audience of two—husband, Kuno Foelsch, and their four-year-old daughter.

**Kruger, Otto**  
Chalk up nearly twenty years of wedded bliss for him and Susan MacNamany.

**Lahr, Bert**  
A tragic marriage ended in a 1933 divorce.

**Lake, Arthur**  
Married to Patricia Van Cleve, singer.

**Lamarr, Hedy**  
Eloped with Gene Markey, movie producer, on March 4, 1939. It was a second marriage for both. Hedy's first husband was Fritz Mandl, millionaire munitions manufacturer, and Joan Bennett was Gene's first wife.

**Lamour, Dorothy**  
Conflicting careers caused divorce from orchestra leader, Herbie Kay, on May 2, 1939.

**Lane, Lola**  
Ex-frau of Lew Ayres and Alexander Hall.

**Laughton, Charles**  
Married to the well-known English actress, Elsa Lanchester.

**Lederer, Francis**  
A girl in Prague preceded Margo as Mrs. Lederer.

**Leeds, Andrea**  
Bob Howard, sportsman, won her on October 25, 1939.

**Leigh, Vivien**  
Awaiting divorce from Leigh Holman, a London barrister. They have one daughter, Suzanne, aged six.

**Litel, John**  
One marriage, to a non-professional.

**Livingston, Robert**  
Married to Dorothy Gee.

**Lockwood, Margaret**  
Executive position in the British Iron and Steel Corporation keeps Rupert Leon away from his lovely wife.

**Lorre, Peter**  
Married Cecilie Lvovsky in June, 1934.

**Loy, Myrna**  
Married to producer Arthur Hornblow, Jr., since June 27, 1936. It was her first and his second.

**Lugosi, Bela**  
Twice wed. Present wife is Lillian Arch.

**Lukas, Paul**  
Grizella Benes is his second wife.

**Lupino, Ida**  
See Louis Hayward.



Andrea Leeds was 26 and Bob Howard 23 when they became Mr. and Mrs.

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**Lys, Lya**  
Has been married and divorced and prefers not to talk about it.

**MacDonald, Jeanette**  
Became the wife of Gene Raymond on June 16, 1937.

**MacLane, Barton**  
One marriage, one divorce for him.

**MacMurray, Fred**  
He's married to Lillian Lamont, a former show girl. Their date with the preacher was on June 20, 1936.

**March, Fredric**  
His wife's name is a familiar one to Broadway theatre-goers; it's Florence Eldridge. They were married in the fall of 1936 and have two children—Penny and Tony, both adopted.

**Marshall, Brenda**  
Her three-year-old son stems from real theatrical stock. His dad is the prominent stage star, Richard Gaines.

**Marshall, Herbert**  
Divorced from Mollie Maitland and separated from his second wife, Edna Best, whom he married in 1928. One daughter, born May 25, 1933.

**Martin, Mary**  
Her heart belongs to Larry, her eight-year-old son. His father is Ben J. Hageman, whom Mary married when she was in her early teens.

**Marx Bros.**  
Harpo brought starlet Susan Fleming into the family in September, 1936. Groucho made his vows in 1920, and Chico is the father of a grown-up miss.

**Massey, Ilona**  
Divorced before she came to America.

**Massey, Raymond**  
Two divorces—from Peggy Fremantle and Adrienne Allen—now married to Mrs. Wm. D. Whitney. Children: A sixteen-year-old son by his first wife, and a daughter, six, and another son, two, by his second.

**McCrea, Joel**  
See Frances Dee.

**McHugh, Frank**  
Married to Mrs. Dorothy Spencer. Three children, Michael, Peter and Susan.

**McLaglen, Victor**  
Has a daughter, Sheila, sixteen, and a son, Andrew, eighteen—a student at the University of Virginia. He married early in his career and has the same wife still. She's Edna Lamont, a non-professional.

**Menjou, Adolphe**  
Two marriages, one divorce. Present wife—Verree Teasdale, who, with him, adopted Peter Adolphe on Sept. 28, 1937.

**Meredith, Burgess**  
His first marriage to Helen Derby of Montclair, N. J., ended in divorce, as did his second, to the wealthy young actress, Margaret Perry.

**Merkel, Una**  
Her husband is Engineer Ronald Burla.

**Milland, Ray**  
In 1931 married Muriel Webber of Hollywood.

**Miranda, Isa**  
New bridegroom is named Alfred Guarini.

**Mitchell, Thomas**  
Has a daughter, 21, by his first wife from whom he is divorced. Married to Rachel Hartzell, well-known stage star.

**Montgomery, Robert**  
He was married to Elizabeth Allen on April 14, 1928. They lost their first child in 1931. Now have Betty, six, and Robert, three.

**Moore, Constance**  
On April 29, 1939, eloped to Yuma with Johnny Maschio, Hollywood agent.

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Morgan, Frank  
Married Alma Muller almost a quarter of a century ago. They have a son, George, 22.

Morris, Chester  
Off-again, on-again separation rumors were brought to a climax when Suzanne Kilbourn sued for divorce. They have two children, Cynthia and Brooks.

Morris, Wayne  
His wife is the former Leonora (Bubbles) Schinasi, tobacco heiress. They were married January 8, 1939.

Mowbray, Alan  
Married a Chicago girl named Lorraine Carpenter and has a daughter, eight, and a son, five.

Muni, Paul  
His wife, the former Bella Finkel, became Mrs. Muni on May 8, 1921.

Murphy, George  
Married his dancing partner, Juliette Johnson, December 28, 1926.

Nagel, Anne  
Widow of Ross Alexander.

Nolan, Lloyd  
Wrote "finis" to his bachelorhood in 1932.

Norris, Edward  
The ex-husband of Ann Sheridan. She was his third wife.

Oakie, Jack  
Denies divorce rumors. Has been married to Venita Varden since March 22, 1936.

Oberon, Merle  
Became Mrs. Alexander Korda on June 5, 1939.

O'Brien, George  
Marguerite Churchill retired from the screen to keep house for him. Their first child died in 1932. They now have two.

O'Brien, Pat  
Because he had proposed to five girls before he met Eloise Taylor, it took him three years to persuade her to marry him. They have three children by adoption—Mavourneen, five, Sean, two, and Christopher, one.

O'Hara, Maureen  
Married a technical adviser in the Mayflower Motion Picture Company before she sailed for America.

O'Keefe, Dennis  
His ex-wife is Louise Stanley.

Oliver, Edna May  
Long-ago union with D. W. Pratt was a mistake.

Olivier, Laurence  
They say his marriage to actress Jill Esmond is about to end.

O'Sullivan, Maureen  
Her husband is screen writer John W. Farrow. Their son was born June 1, 1939.



The Murphys said, "I do" in New York's Little Church Around the Corner.



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Page, Gale

Secured an October divorce from Frederick Tritschler of Chicago. They have one son, five.

Parker, Cecilia

Married Dick Baldwin, actor, June 2, 1938.

Parker, Jean

It was love at first sight for Jean and newspaperman, George E. MacDonald. They were wed March 1, 1936. Divorce suit pending.

Patrick, Gail

She's Mrs. Robert Cobb, wife of the Hollywood restaurateur. The date: December 16, 1936.

Payne, John

Was introduced to Anne Shirley at a cocktail party, proposed within a week, and married her one month later on August 22, 1937. His gift to her on their second anniversary was an eighty-carat topaz.

Pendleton, Nat

His first wife died when their daughter was born. His second marriage, which lasted seven years, was recently called off.

Pidgeon, Walter

Separated from, but on good terms with, Ruth Walker, whom he married in 1931. Has one daughter by his first wife who died in childbirth in 1921.

Pitts, Zazu

Had a child by her first husband, Tom Gallery; also adopted son of the late Barbara LaMarr. Now married to Edward Woodall, tennis expert.

Powell, Dick

Divorced from Mildred Maund; married to Joan Blondell.

Powell, William

A pre-Hollywood marriage to Eileen Wilson and a subsequent divorce. On June 26, 1931, a second marriage—to Carole Lombard from whom he was divorced in 1933. One son, William D., by his first wife.

Power, Tyrone

See Annabella.

Price, Vincent

His wife is Edith Barrett, granddaughter of the famous actor, Laurence Barrett. They were married on April 23, 1938.

Prouty, Jed

Married long and happily to Miriam Murray, silent screen star.

Quinn, Anthony

One marriage, to Katherine DeMille.

Raft, George

His frequently predicted divorce from Grace Mulrooney and marriage to Virginia Peine, former Chicago heiress, still indefinite. One son, married.

Rainer, Luise

Her turbulent marriage to playwright Clifford Odets is still in operation.

Rains, Claude

Three divorces—from actress Isabel Jeans, Marie Hemingway and Beatrice Thompson. His present wife is Frances Propper and they have a two-year-old daughter.

Raymond, Gene

See Jeanette MacDonald.

Randall, Jack

Began annulment proceedings exactly three months after his marriage to Louise Stanley, ex-wife of Dennis O'Keefe.

Rathbone, Basil

During his first screen engagement met and married Ouida Bergere, celebrated scenarist and playwright. An earlier London marriage to Ethel Marian Forman ended in divorce. His baby girl was adopted. One son, by his first wife, Rodion, 23, is an Oxford graduate and a newlywed.

(Continued on page 97)

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# MODERN SCREEN

(Continued from page 49)

SCREEN NAME	REAL NAME	BIRTHPLACE	BIRTHDATE	HEIGHT	WEIGHT	EYES	HAIR	EDUCATION
Barrymore, Lionel	Lionel Blythe	Philadelphia, Pa.	Apr. 28, 1878	6' 0"	155	Blue	Grey	Private Schools
Barthelmess, Richard	Richard Barthelmess	New York, N. Y.	May 9, 1897	5' 9"	150	Brown	Brown	Trinity College
Bartholomew, Fred	Fred Bartholomew	London, England	Mar. 28, 1924	5' 6"	115	Brown	Brown	Private Schools
Baxter, Warner	Warner Baxter	Columbus, Ohio	Mar. 29, 1893	5' 10 <sup>3</sup> / <sub>4</sub> "	150	Brown	Brown	High School
Beery, Wallace	Wallace Beery	Kansas City, Mo.	Apr. 1, 1889	6' 1"	189	Hazel	Brown	Chase School
Bellamy, Ralph	Ralph Bellamy	Chicago, Ill.	June 17, 1905	6' 1 <sup>1</sup> / <sub>2</sub> "	189	Blue	Brown	High School
Benchley, Robert	Robert Benchley	Worcester, Mass.	Sept. 15, 1889	5' 7"	160	Brown	Brown	Harvard University
Bennett, Constance	Constance Bennett	New York, N. Y.	Oct. 22, 1905	5' 4"	110	Blue	Blonde	Private Schools
Bennett, Joan	Joan Bennett	Palisades, N. J.	Feb. 27, 1910	5' 3"	110	Blue	Blonde	Private Schools
Benny, Jack	Benny Kubelsky	Chicago, Ill.	Feb. 14, 1895	5' 9"	150	Blue	Brown	Public School
Bergen, Edgar	Edgar Berggren	Chicago, Ill.	Feb. 16, 1903	5' 8"	135	Blue	Blonde	Northwestern Univ.
Bergman, Ingrid	Ingrid Bergman	Stockholm, Sweden	Aug. 22, 1917	5' 6"	120	Hazel	Blonde	Lyceum for Flickor
Blondell, Joan	Rose Blondell	New York, N. Y.	Aug. 30, 1909	5' 4"	120	Grey	Blonde	Public School
Bogart, Humphrey	Humphrey Bogart	New York, N. Y.	Dec. 25, 1900	5' 11"	150	Brown	Black	Andover Academy
Boland, Mary	Mary Boland	Detroit, Mich.	Jan. 28, 1880	5' 4"	125	Blue	Blonde	Sacred Heart Convent
Boles, John	John Boles	Greenville, Texas	Oct. 27, 1900	6' 1"	185	Blue	Brown	University of Texas
Bolger, Ray	Raymond Bolger	Boston, Mass.	Jan. 10, 1903	5' 10 <sup>1</sup> / <sub>2</sub> "	135	Blue	Brown	High School
Boyd, William	William Boyd	Cambridge, Ohio	June 5, 1898	6' 0"	180	Blue	Blonde	High School
Boyer, Charles	Charles Boyer	Figeac, France	Aug. 28, 1899	5' 9"	150	Brown	Brown	Sorbonne Lyceum
Bradna, Olympe	Olympe Bradna	Paris, France	Aug. 12, 1920	5' 3"	115	Brown	Black	Private Tutors
Brent, George	George Nolan	Dublin, Ireland	Mar. 15, 1904	6' 1"	170	Hazel	Black	University of Dublin
Brice, Fanny	Fannie Borach	New York, N. Y.	Oct. 29, 1891	5' 7"	135	Green	Brown	Public School
Brook, Clive	Clive Brook	London, England	June 1, 1891	5' 11"	149	Grey	Brown	Private Schools
Brooks, Phyllis	Phyllis Sciler	Boise, Idaho	July 18, 1914	5' 6"	118	Brown	Blonde	Private Schools
Brown, Joe E.	Joseph Evan Brown	Holgate, Ohio	July 28, 1892	5' 7 <sup>1</sup> / <sub>2</sub> "	149	Blue	Brown	Public School
Brown, John Mack	John Mack Brown	Dothan, Alabama	Sept. 1, 1904	6' 1"	165	Brown	Black	University of Alabama
Brown, Tom	Thomas Brown	New York, N. Y.	Jan. 6, 1913	5' 10 <sup>1</sup> / <sub>2</sub> "	162	Blue	Brown	Private School
Bruce, Virginia	Virginia Helen Briggs	Minneapolis, Minn.	Sept. 29, 1910	5' 6"	130	Blue	Blonde	High School
Bryan, Jane	Jane O'Brien	Hollywood, Calif.	June 11, 1918	5' 3"	113	Grey	Brown	High School
Burke, Billie	Ethelbert Burke	Washington, D. C.	Aug. 7, 1885	5' 3"	118	Blue	Red	Private Schools
Burnette, Smiley	Lester Burnette	Summum, Ill.	Mar. 18, 1911	6' 0"	225	Brown	Brown	High School
Burns, Bob	Robert Burns	Van Buren, Ark.	Aug. 2, 1896	6' 2"	201	Blue	Brown	University of Arkansas
Burns, George	Nathan Birnbaum	New York, N. Y.	Mar. 22, 1900	5' 9"	151	Grey	Brown	Public School
Butterworth, Charles	Charles Butterworth	South Bend, Ind.	July 26, 1899	5' 7"	145	Blue	Brown	Notre Dame University
Byington, Spring	Spring Byington	Denver, Colorado	Oct. 17, 1892	5' 3"	120	Grey	Blonde	High School
Byrd, Ralph	Ralph Byrd	Dayton, Ohio	Apr. 22, 1909	6' 1"	180	Brown	Black	High School
Cabot, Bruce	Jacques de Bujac	Carlsbad, N. M.	Apr. 20, 1904	6' 1 <sup>1</sup> / <sub>2</sub> "	180	Grey	Brown	Univ. of New Mexico
Cagney, James	James Cagney	New York, N. Y.	July 17, 1904	5' 8 <sup>1</sup> / <sub>2</sub> "	150	Brown	Red	Columbia University
Campbell, Louise	Louise Weisbecker	Chicago, Ill.	May 30, 1915	5' 4"	105	Hazel	Brown	Northwestern Univ.
Cantor, Eddie	Isidore Iskowitz	New York, N. Y.	Jan. 31, 1893	5' 7"	135	Brown	Black	Public School
Carlson, Richard	Richard Carlson	Albert Lee, Minn.	Apr. 29, 1912	6' 0"	170	Hazel	Brown	Univ. of Minnesota
Carradine, John	Richmond Carradine	New York, N. Y.	Feb. 5, 1906	6' 1"	150	Green	Black	Private Schools
Carrillo, Leo	Leo Carrillo	Los Angeles, Calif.	Aug. 6, 1899	5' 10"	178	Brown	Black	Loyola University
Carroll, Madeleine	Madeleine Carroll	W. Bromwich, Eng.	Feb. 26, 1908	5' 4"	115	Blue	Blonde	Birmingham Univ.
Carver, Lynne	Virginia Sampson	Lexington, Ky.	Sept. 13, 1909	5' 6"	119	Grey	Auburn	Private Schools
Chandler, Chick	Fehmer Chandler	Kingston, N. Y.	Jan. 18, 1905	5' 9"	140	Green	Brown	Military School
Chaplin, Charles	Charles Chaplin	London, England	Apr. 16, 1889	5' 6"	130	Brown	Grey	Public Schools
Chester, Hally	Harold Repatsky	Brooklyn, N. Y.	Mar. 6, 1921	5' 4"	128	Grey	Blonde	High School
Claire, Ina	Ina Claire Fagan	Washington, D. C.	Oct. 15, 1892	5' 6"	120	Hazel	Blonde	Holy Cross Academy
Colbert, Claudette	Lily Chauchion	Paris, France	Sept. 13, 1905	5' 5"	103	Brown	Black	High School
Colman, Ronald	Ronald Colman	Richmond, Surrey, Eng.	Feb. 9, 1891	5' 11"	158	Brown	Brown	Hadley School
Connolly, Walter	Walter Connolly	Cincinnati, Ohio	Apr. 8, 1888	5' 9"	190	Brown	Brown	University of Dublin
Cooper, Gary	Frank J. Cooper	Helena, Mont.	May 7, 1901	6' 2"	175	Blue	Brown	Iowa College
Cooper, Jackie	Jack Cooper	Los Angeles, Calif.	Sept. 15, 1922	5' 9"	145	Hazel	Brown	Private Tutors
Crawford, Joan	Lucille LeSueur Cassin	San Antonio, Tex.	Mar. 23, 1908	5' 4"	130	Blue	Brown	Private Schools
Cromwell, Richard	Roy Radabaugh	Los Angeles, Calif.	Jan. 8, 1910	5' 10"	148	Blue	Brown	High School
Crosby, Bing	Harry Lillis Crosby	Tacoma, Wash.	May 2, 1904	5' 9"	165	Blue	Brown	Gonzaga College
Cummings, Robert	Charles Cummings	Joplin, Missouri	June 9, 1910	6' 1"	178	Blue	Brown	Carnegie Tech
Curtis, Dick	Richard Dye	Newport, Ky.	May 11, 1902	6' 3"	204	Blue	Brown	High School
Dale, Virginia	Virginia Paxton	Charlotte, N. C.	Nov. 8, 1921	5' 3"	110	Blue	Blonde	High School
Darnell, Linda	Monetta Darnell	Dallas, Texas	Oct. 16, 1923	5' 5"	109	Brown	Brown	High School
Darrioux, Danielle	Danielle Darrioux	Bordeaux, France	May 1, 1917	5' 5"	118	Hazel	Brown	High School
Darro, Frankie	Frank Johnson	Chicago, Ill.	Dec. 22, 1917	5' 3"	114	Brown	Brown	Lawlor's School
Davis, Bette	Ruth Elizabeth Davis	Lowell, Mass.	Apr. 5, 1908	5' 3"	108	Blue	Blonde	Cushing Academy
Day, Laraine	Loraine Johnson	Roosevelt, Utah	Oct. 13, 1919	5' 5"	112	Blue	Brown	High School
Dee, Frances	Frances Dee	Los Angeles, Calif.	Nov. 26, 1907	5' 3"	108	Blue	Brown	University of Chicago
DeHavilland, Olivia	Olivia DeHavilland	Tokyo, Japan	July 1, 1916	5' 4"	107	Brown	Brown	Notre Dame Convent
Del Rio, Dolores	Lolita Dolores Martinez	Durango, Mexico	Aug. 3, 1905	5' 3 <sup>1</sup> / <sub>2</sub> "	115	Black	Black	St. Joseph's Convent
Devine, Andy	Andrew Devine	Flagstaff, Arizona	Oct. 7, 1905	6' 2"	245	Blue	Brown	Arizona State College
Dickson, Gloria	Thais Dickeson	Pocatello, Idaho	Aug. 13, 1917	5' 4"	113	Grey	Blonde	High School

(Continued on page 98)



(Continued from page 95)

Raye, Martha

On May 30th, 1937, eloped with Buddy Westmore and divorced him September 28, 1938. Ten days later married David Rose, Hollywood composer.

Read, Barbara

Divorced from William Paul, artist.

Rice, Florence

A youthful marriage to Sidney Smith ended abruptly. Has been married to actor, Robert Wilcox, since March, 1939.

Ritz Bros.

Jimmy, husband of Ruth Hilliard, radio singer; Al, married to Annette Nelson; Harry's young wife, Charlotte Greenfield, died of pneumonia last October.

Robinson, Edward G.

Married to Gladys Lloyd, former stage star, and has adopted her daughter. Their own son, Manny, is six.

Robson, May

Was made a widow twice, a grandmother several times.

Rogers, Ginger

Was married at sixteen to a vaudeville actor named Jack Culpepper. She divorced him in 1931 and married Lew Ayres on November 14, 1934.

Ross, Shirley

Has been married to radio agent, Ken Dolan, since September 18, 1938.

Ruggles, Charles

Two marriages; two divorces.

Scott, Randolph

Separated from Mariana DuPont Somerville, wealthy divorcee.

Schildkraut, Joseph

His wife is Marie McKay, a non-professional.

Shearer, Norma

Widow of Irving Thalberg. Two children, Irving, Jr., nine, and Katharine, four.

Sheridan, Ann

See Edward Norris.

Shirley, Anne

See John Payne.

Sidney, Sylvia

Now Mrs. Luther Adler; formerly Mrs. Bennett Cerf. Son born last October.

Singleton, Penny

On November 22, 1939, after two years of marriage, filed suit for divorce from dentist, Lawrence Scroggs Singleton.

Sothorn, Ann

Band leader Roger Pryor is Ann's husband. They were wed in 1936 and have a twelve-year-old adopted son.

Stanwyck, Barbara

Divorced from Frank Fay and married to Robert Taylor. Has an adopted son, Dion, seven.

Starrett, Charles

Married in his senior year at Dartmouth to Mary McKinnon. Has nine-year-old twin sons.

Stone, Lewis

Lives a very normal, happy life with his third wife, the former Hazel Woof. Two daughters by his first wife, both in their twenties and married.

Stuart, Gloria

Her experimental marriage to Gordon Newell ended in divorce. Married writer Arthur Sheekman in 1934. They have a three-year-old daughter, Sylvia.

Sullivan, Margaret

The wife of Leland Hayward, actors' agent, and ex-wife of Henry Fonda and director William Wyler. Two daughters.

Talbot, Lyle

Has been married to Marguerite Cramer for a great many years.

Tamiroff, Akim

One marriage, to Tamara Shayne.

Taylor, Robert

See Barbara Stanwyck.

Tone, Franchot

See Joan Crawford.

Toomey, Regis

His wife is actress, J. Katheryn Scott.

Tracy, Lee

Eloped with Helen Thomas on July 21, 1938.

Tracy, Spencer

His marriage to Louise Treadwell dates back to July 28, 1923. Two children, Johnny, thirteen, and Susy, five.

Trevor, Claire

Became the wife of radio producer, Clark Andrews, in July, 1938.

Twelvetees, Helen

Married and divorced twice. Has a six-year-old son by her second marriage.

Wayne, John

Lives in a Hollywood apartment with his Venezuelan wife, two sons and a daughter.

Weissmuller, Johnny

Divorced from Bobbe Arnst in 1931 and from Lupe Velez in 1939. Married Beryl Scott, San Francisco society girl, on August 20, 1939.

West, Mae

Was reportedly married to Frank Wallace, vaudeville entertainer.

Wheeler, Bert

Three marriages, two divorces. Present wife, Sally Haines.

William, Warren

Following a five-year engagement, he married Helen Nelson in 1923. She's still his one and only.

Winner, Charles

Separated but not divorced from Blanche Ring.

Wray, Fay

Her marriage of ten years, to John Monk Saunders, ended in divorce in 1938. One daughter, three.

Wyman, Jane

Married and divorced from a millionaire named Myron Futterman.

Young, Loretta

At seventeen, eloped with Grant Withers; at eighteen, divorced. One adopted daughter.

Young, Robert

Married to Elizabeth Henderson. They have two daughters.

Young, Roland

Seeking divorce from Marjorie Kummer. They were married for eighteen years.

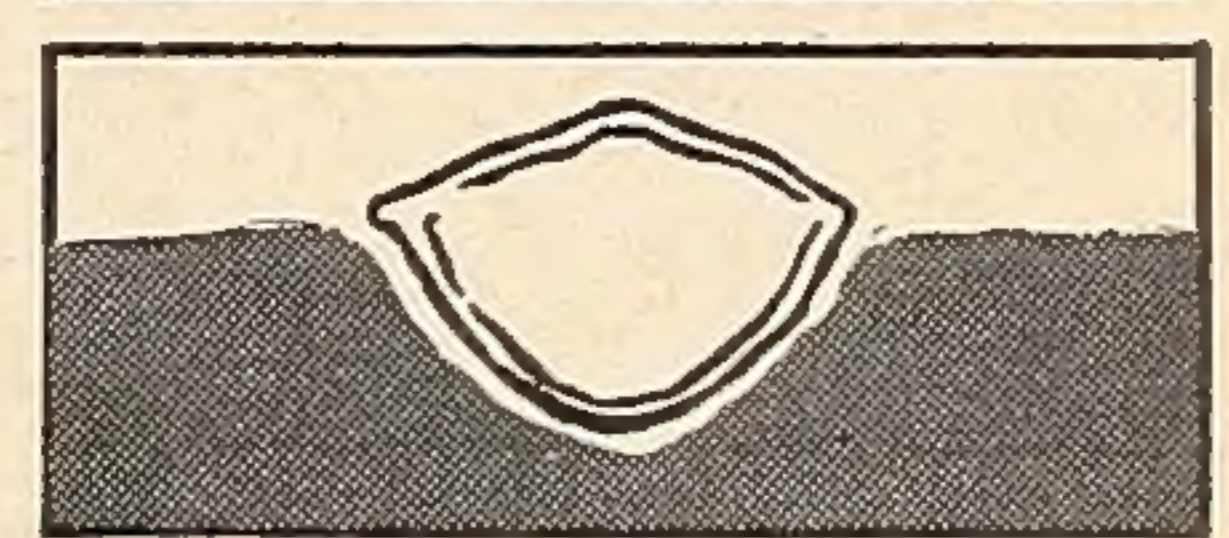
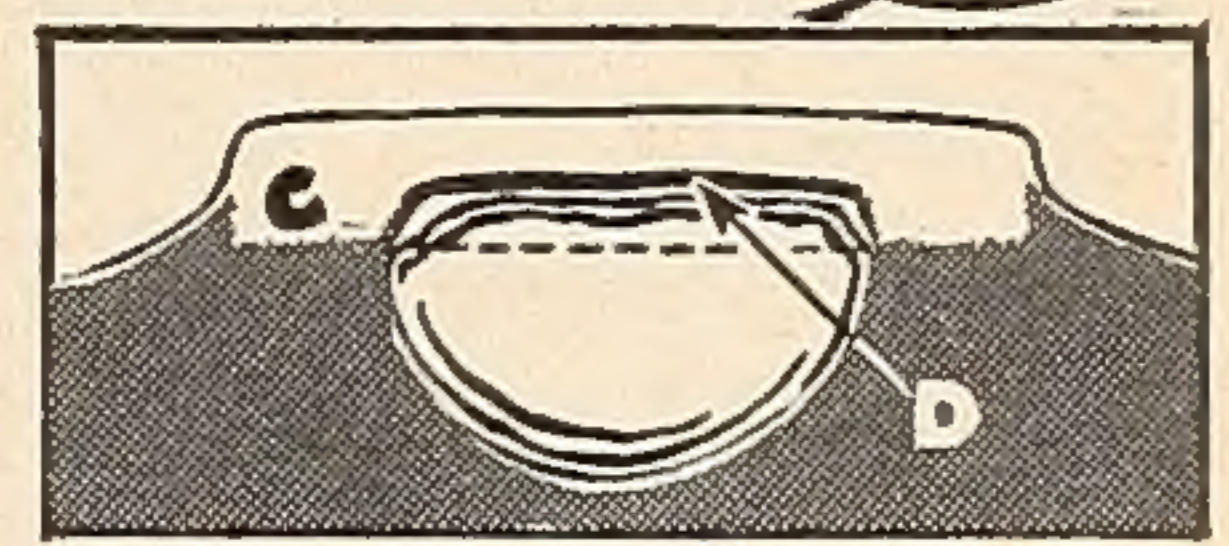
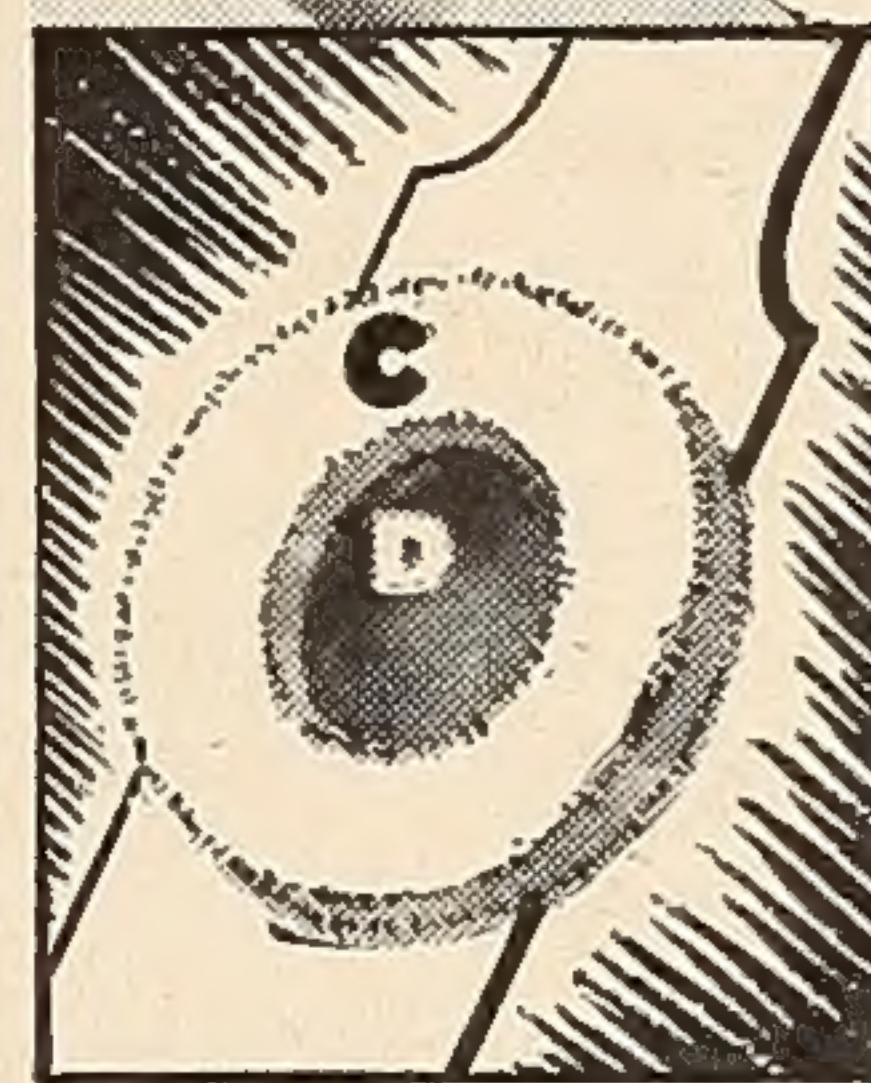
Zorina, Vera

Her husband is George Balanchine, head of the American Ballet.

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# MODERN SCREEN

(Continued from page 96)

SCREEN NAME	REAL NAME	BIRTHPLACE	BIRTHDATE	HEIGHT	WEIGHT	EYES	HAIR	EDUCATION
Dietrich, Marlene	Maria Van Losch	Berlin, Germany	Dec. 27, 1904	5' 5"	120	Blue	Gold	Private Schools
Dix, Richard	Ernest Brimmer	St. Paul, Minn.	July 18, 1895	6' 0"	180	Brown	Brown	Northwestern Univ.
Donat, Robert	Robert Donat	Manchester, England	Mar. 18, 1905	6' 0"	165	Brown	Auburn	Private Schools
Donlevy, Brian	Brian Waldo Donlevy	Portadown, Ireland	Feb. 9, 1905	6' 0"	190	Blue	Brown	St. John's Academy
Douglas, Melvyn	Melvyn E. Hesselberg	Macon, Georgia	Apr. 5, 1901	6' 1½"	180	Brown	Blonde	High School
Draper, Paul	Paul Draper	Florence, Italy	Oct. 25, 1909	5' 11"	190	Blue	Red	Brooklyn Institute
Drew, Ellen	Terry Ray	Kansas City, Mo.	Nov. 23, 1915	5' 3½"	110	Grey	Brown	High School
Duncan, Charles	Charles Duncan	Louisville, Ky.	Mar. 12, 1920	5' 6"	128	Blue	Blonde	High School
Dunne, Irene	Irene Dunne	Louisville, Ky.	July 14, 1904	5' 4"	115	Grey	Brown	Private Schools
Durbin, Deanna	Edna Mae Durbin	Winnipeg, Canada	Dec. 4, 1922	5' 3½"	112	Blue	Brown	Studio School
Ebsen, Buddy	Christian R. Ebsen	Orlando, Florida	Apr. 2, 1904	6' 2"	174	Brown	Brown	University of Florida
Eddy, Nelson	Nelson Eddy	Providence, R. I.	June 29, 1901	6' 0"	173	Blue	Blonde	Normal School
Eilers, Sally	Sally Eilers	New York, N. Y.	Dec. 11, 1908	5' 3"	110	Brown	Auburn	High School
Ellison, James	James Ellison Smith	Guthrie Center, Iowa	May 4, 1910	6' 3"	170	Blue	Brown	High School
Erikson, Leif	William Anderson	Alameda, Calif.	Oct. 27, 1914	6' 3½"	195	Blue	Brown	Univ. of California
Ernest, George	George Ruud Hjorth	Pittsfield, Mass.	Nov. 20, 1921	4' 8"	86	Blue	Blonde	High School
Erwin, Stuart	Stuart Erwin	Squaw Valley, Calif.	Feb. 14, 1902	5' 9"	165	Grey	Brown	Univ. of California
Fairbanks, Douglas Jr.	Douglas Fairbanks	New York, N. Y.	Dec. 9, 1907	6' 1"	170	Blue	Brown	Private Schools
Farmer, Frances	Frances Farmer	Seattle, Wash.	Sept. 19, 1914	5' 6"	124	Hazel	Blonde	Univ. of Washington
Faye, Alice	Alice Leppert	New York, N. Y.	May 5, 1915	5' 5"	112	Blue	Blonde	High School
Fazenda, Louise	Louise Fazenda	Lafayette, Ind.	June 17, 1895	5' 9"	125	Blue	Blonde	High School
Fellows, Edith	Edith Fellows	Boston, Mass.	May 20, 1926	4' 10"	80	Blue	Brown	Private Schools
Field, Betty	Elizabeth Field	Boston, Mass.	Feb. 8, 1918	5' 5"	110	Grey	Brown	High School
Field, Virginia	Margaret Field	London, England	Nov. 4, 1917	5' 5"	109	Blue	Blonde	Private Schools
Fields, W. C.	Claude W. Dunkenfield	Philadelphia, Pa.	Feb. 10, 1879	5' 8"	180	Blue	Blonde	Public School
Fitzgerald, Geraldine	Geraldine Fitzgerald	Dublin, Ireland	Sept. 18, 1914	5' 3½"	112	Green	Auburn	Convent
Flynn, Errol	Errol Flynn	Antrim, Ireland	June 20, 1909	6' 2"	180	Brown	Brown	St. Paul's School
Fonda, Henry	Henry Fonda	Grand Island, Neb.	May 16, 1908	6' 1"	170	Blue	Black	Univ. of Minnesota
Fontaine, Joan	Joan DeHavilland	Tokio, Japan	Oct. 22, 1917	5' 3¾"	110	Hazel	Blonde	Private Schools
Foran, Dick	John Nicholas Foran	Flemington, N. J.	June 8, 1910	6' 2½"	205	Blue	Red	Princeton University
Foster, Preston	Preston Foster	Ocean City, N. J.	Oct. 24, 1902	6' 2"	200	Blue	Brown	High School
Francis, Kay	Katherine Gibbs	Oklahoma City, Okla.	Jan. 13, 1905	5' 5"	112	Brown	Brown	Private Schools
Gaal, Franciska	Fanny Zilverstitch	Budapest, Hungary	Feb. 1, 1904	5' 3"	115	Brown	Auburn	High School
Gable, Clark	William Clark Gable	Cadiz, Ohio	Feb. 1, 1901	6' 1"	190	Grey	Brown	University of Akron
Garbo, Greta	Margaret Gustafson	Stockholm, Sweden	Sept. 18, 1906	5' 6"	125	Blue	Brown	Private Schools
Garfield, John	Jules Garfinkle	New York, N. Y.	Mar. 4, 1913	5' 9"	193	Brown	Brown	High School
Gargan, William	William Gargan	Brooklyn, N. Y.	July 17, 1905	6' 0"	170	Blue	Brown	High School
Garland, Judy	Judy Gumm	Murfreesboro, Tenn.	Jan. 10, 1923	5' 3"	110	Brown	Brown	High School
Garson, Greer	Greer Garson	County Down, Ireland	Sept. 20, 1914	5' 5"	112	Green	Red	London University
Gaynor, Janet	Laura Gainor	Philadelphia, Pa.	Oct. 6, 1906	5' 0"	100	Brown	Red	High School
George, Gladys	Gladys Claire	Hatton, Maine	Sept. 13, 1903	5' 3"	115	Hazel	Blonde	Private School
Gleason, James	James Gleason	New York, N. Y.	May 23, 1886	5' 10"	140	Blue	Brown	Public School
Gleason, Russell	Russell Gleason	Portland, Oregon	Feb. 6, 1908	6' 0"	155	Blue	Brown	Berkeley College
Goddard, Paulette	Pauline Levy	Great Neck, N. Y.	June 3, 1911	5' 4"	110	Blue	Brown	High School
Gorcey, David	David Gorcey	New York, N. Y.	Feb. 6, 1921	5' 5"	130	Hazel	Brown	Private Schools
Grable, Betty	Betty Grable	St. Louis, Mo.	Dec. 18, 1916	5' 3"	106	Blue	Blonde	High School
Grant, Cary	Archibald A. Leach	Bristol, England	Jan. 18, 1909	6' 1"	172	Brown	Black	Fairfield Academy
Granville, Bonita	Bonita Granville	New York, N. Y.	Feb. 2, 1923	5' 0"	102	Blue	Blonde	High School
Gravet, Fernand	Fernand Martens	Brussels, Belgium	Dec. 25, 1908	5' 11"	145	Brown	Brown	St. Paul's School
Greene, Richard	Richard Greene	Plymouth, England	Aug. 24, 1914	6' 0"	170	Grey	Brown	Card. Vaughn School
Grey, Nan	Eschol Miller	Houston, Texas	July 25, 1918	5' 5"	115	Blue	Blonde	High School
Grey, Virginia	Virginia Grey	Hollywood, Calif.	Mar. 22, 1916	5' 5"	117	Blue	Blonde	High School
Gurie, Sigrid	Sigrid Gurie Haukelid	Brooklyn, N. Y.	May 18, 1915	5' 5"	110	Blue	Brown	Private Schools
Gwynne, Anne	Marguerite G. Trice	Waco, Texas	Dec. 10, 1918	5' 5"	117	Hazel	Red	Stephens College
Hale, Alan	Alan McKahn	Washington, D. C.	Feb. 10, 1892	6' 2"	210	Blue	Blonde	High School
Hall, Jon	Charles Hall Locker	Fresno, Calif.	Feb. 26, 1913	6' 2"	195	Blue	Brown	Private Schools
Hardwicke, Sir Cedric	Sir Cedric Hardwicke	Stowbridge, England	Feb. 19, 1893	5' 11"	199	Grey	Brown	Private Schools
Hardy, Oliver	Oliver Hardy	Atlanta, Ga.	Jan. 18, 1892	6' 1"	284	Brown	Black	University of Georgia
Hayward, Louis	Charles Louis Hayward	Johannesburg, So. Afr.	Mar. 19, 1909	5' 11"	154	Blue	Brown	St. Sauver College
Hayward, Susan	Edythe Marrener	Brooklyn, N. Y.	July 16, 1919	5' 3"	108	Hazel	Red	High School
Hayworth, Rita	Margarita Cansino	New York, N. Y.	Oct. 17, 1918	5' 6"	120	Brown	Brown	Private Schools
Heifetz, Jascha	Jascha Heifetz	Vilna, Poland	Feb. 2, 1901	5' 10"	158	Brown	Brown	Private Tutors
Henie, Sonja	Sonja Henie	Oslo, Norway	Apr. 8, 1913	5' 2"	110	Brown	Blonde	Private Schools
Henry, William	William Henry	Los Angeles, Calif.	Nov. 19, 1906	5' 11"	155	Blue	Brown	High School
Herbert, Hugh	Hugh Herbert	Binghamton, N. Y.	Aug. 10, 1887	5' 8½"	170	Blue	Brown	Cornell University
Hersholt, Jean	Jean Hersholt	Copenhagen, Den.	July 12, 1886	5' 11"	185	Brown	Brown	College of Copenhagen
Hervey, Irene	Irene Herwick	Los Angeles, Calif.	July 11, 1910	5' 4"	110	Hazel	Brown	High School
Hiller, Wendy	Wendy Hiller	Stockport, Eng.	Aug. 15, 1912	5' 7"	112	Grey	Brown	Winceley House School
Hinds, Samuel S.	Samuel S. Hinds	Brooklyn, N. Y.	Apr. 4, 1875	5' 11"	150	Grey	Grey	Harvard University

**BIOGRAPHICAL DATA ON THE REMAINING PERSONALITIES WILL APPEAR IN THE MARCH ISSUE**



**HARRY JUST  
LAUGHED WHEN WE MET  
UNDER THE MISTLETOE**

HE WASN'T SHY—NOT HARRY! HE SIMPLY  
DIDN'T WANT TO KISS ME, AND EVERY-  
ONE AT THE PARTY KNEW IT. BUT SEE  
HOW I TURNED THE TABLES ON HIM!

"IT WAS HARRY'S SISTER—(SHE HAS THE MOST GORGEOUS BLONDE  
HAIR)—WHO TIPPED ME OFF TO WHAT WAS WRONG... WITH ME!"

SYLVIA, YOUR HAIR IS AWFULLY  
DRAB AND LUSTRELESS—IT'S MOUSEY!  
AND HARRY JUST LOVES BEAUTIFUL HAIR.  
WHY DON'T YOU USE MARCHAND'S TOO?

BUT I THOUGHT  
ONLY LIGHT BLONDES  
LIKE YOU COULD  
USE MARCHAND'S.

NONSENSE! MARCHAND'S IS SIMPLY WONDERFUL  
FOR DARKENING BLONDES, BROWNETTES AND  
BRUNETTES TOO! THE RESULTS DEPEND ON THE  
AMOUNT YOU USE. BY USING A LITTLE MARCHAND'S  
YOU CAN RINSE GLORIOUS HIGHLIGHTS INTO BROWN  
HAIR. OR, BY USING MORE YOU CAN LIGHTEN  
DARKENING BLONDE HAIR, JUST A SHADE AT A TIME.

I'LL GET  
MARCHAND'S  
RIGHT NOW!

"THAT NIGHT I really won Harry!"

MARCHAND'S IS JUST GRAND!  
THE DIRECTIONS ARE SIMPLE  
AS A-B-C. AND MY HAIR LOOKS  
SO MUCH NICER ALREADY!

MEN LOVE  
GLAMOROUS  
HAIR, DEAR

"NEXT WEEK, at the club dance, Harry danced all evening with me!"

SYLVIA, YOU'RE  
BEAUTIFUL TONIGHT!  
FROM NOW ON I WANT  
EVERY DATE WITH YOU

TO HERSELF:

LOVELY, WELL-  
GROOMED HAIR  
MEANS SO MUCH TO A  
GIRL. I WISH EVERY  
LONELY GIRL WOULD  
TRY MARCHAND'S



**Important**

**...IS YOUR BLONDE  
HAIR TURNING DARK?**

**STAY** blonde and stay  
*attractive* with  
Marchand's. Thousands  
of beautiful women —  
many of your friends —  
have found this the ideal  
method of offsetting the  
darkening of blonde hair.

**Marchand's**

**GOLDEN HAIR WASH**

*Used by America's Smartest Women*

**GET MARCHAND'S TODAY...  
HAVE LOVELY HAIR TOMORROW**

(At all drug or department stores,  
or, if unobtainable, mail coupon)



TO: THE CHARLES MARCHAND CO.  
745 Fifth Avenue, New York, N. Y.

Please send, postage prepaid, regular 4 fl. oz.  
bottle of Marchand's Golden Hair Wash. I en-  
close 50¢ (stamps or money order).

Name.....

Street.....

City..... State.....

(PLEASE PRINT)

MM-240





At left—ACTUAL COLOR PHOTOGRAPH. James Callis, North Carolina farmer, shows Miss Agnes Williams—from a near-by farm—a tobacco plant in flower, from the fine crop he has raised by U. S. Government methods.

Copyright 1940. The American Tobacco Company

# “UNCLE SAM’S

**new ideas helped make tobacco better than ever**

*..and Luckies bought the top-notch grades!”  
says Luther Herring, 12 years a buyer!*

Q. “You say Uncle Sam helped tobacco farmers?”

MR. HERRING: “Yes. Even though crops vary with weather, U. S. Government methods have made tobacco better than ever during the past few years.”

Q. “And Luckies get this better tobacco?”

MR. H: “Luckies buy the finer grades, and always did.”

Q. “That’s a strong statement.”

MR. H: “Well, I see first hand that they buy the prettier lots of tobacco on the warehouse floor. In fact, that’s why Luckies are the 2-to-1 favorite with independent tobacco men. And that’s why I’ve smoked them myself for 21 years.”

Try Luckies for a week. You’ll find they’re easy on your throat—because the “Toasting” process takes out certain harsh irritants found in all tobacco. You’ll also find out why—

**WITH MEN WHO KNOW TOBACCO BEST—  
IT’S LUCKIES 2 TO 1**



Have you  
tried a  
**LUCKY**  
lately?